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THE ROLE OF SPEECH IN EDUCATION: A RE-EVALUATION

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IN the present chaotic state of the world, the problem of preserving peace and of establishing unity among nations is causing each one of us great concern, for unless peace is secured and harmony in the world order established our current civilization will be utterly destroyed. The problem of preserving democracy is likewise one in which we have a keen interest, for democracy is a way of life which we have found satisfying and wholesome, and which we do not want to lose. We cannot take the democratic concept for granted, for it is being challenged on all sides. In spite of this challenge we believe in it and the democratic processes for, guided by the concept and following the processes we, as teachers, can obtain the greatest good for the greatest number.

Democracy is based on the worth, dignity, and right of the individual. As a result, its greatest strength lies in the potentialities of its citizens; its very life is derived from the wisdom of the individuals who are its constituents.

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Every person living within the boundaries of a democracy is guaranteed the privilege of freedom of speech and freedom of discussion. With the acceptance of this privilege, each individual assumes the responsibility to use freedom of speech to support democratic principles and to uphold democratic values, for in the use of this privilege he plays an important part in the formulation of public opinion, which, in turn, is a significant factor in determination of local, state, and national policy.

Because democracy is based on the right of the individual, a democratic society is committed to the task of providing education for everyone. There is, therefore, in the United States a system of universal education. It is only logical to assume that an education so conceived should prepare everyone to the full extent of his ability for participation in the life of that society. It should first of all prepare a man to earn a living. Second, it should provide opportunities and the necessary resources for him to develop a 'well furnished mind.' Third, it should aid him in the cultivation of the power to think: to reason, to investigate, to test new ideas, to evolve new concepts, to make decisions on the basis of pertinent data, to distin-

guish fact and opinion, to analyze propaganda, to form sound judgments, to build worthy values, and to solve problems. Fourth, it should foster with great care the development of articulate human beings, who are aware of their moral accountability for any ideas expressed. Fifth, it should cultivate within the individual a social consciousness and responsibility, as well as develop the ability to cooperate with others and to recognize the rights of others. Sixth, it should cultivate the creative and appreciative talents. Seventh, it should help the individual to formulate estimable moral values. Eighth, it should provide the means for discovering those individuals who are endowed with the special qualifications for leadership, and also provide the experiences which will enable the potential leaders to grow to the fullest of their capacity.

If, through education in a democracy, each member of its society could achieve his maximum growth in relation to all the objectives just set forth, there would be produced, indeed, an historical period of sound government with a good social order.

I am not one who believes that speech education is synonymous with all education, but I believe sincerely that we have a contribution to make to general education that is real, vital, and absolutely essential. But—have we been so concerned with a narrow area of specialization that we have neglected the larger purposes? Have we made as thorough, as comprehensive, as complete a contribution as possible? It might be profitable to pause and consider certain phases of our teaching in the light of the broader outlook.

Are we teaching public speaking, debate, and discussion with reference to present-day society, or are we bound by tradition? In teaching the Aristotelian theory and in analyzing speeches according to that theory, we have stood staunchly by subject matter that is scholarly and that has a noble history. However, in so doing have we given our students the proper perspective of present-day speaking? Have we failed to arouse an adventurous spirit, which might search for and find new theories more appropriate for twentieth century communication? Have we inspired those in our classrooms to experiment with new forms of democratic inter-action? Just recently President Conant, of Harvard, redefined 'the history of science,' the general acceptance of which has been set for many, many years. Yet President Conant enlarged the concept and forced scientists to readjust their thinking. Should we not follow the example, re-examine our thinking, and encourage research in and experimentation with new theories and new forms of oral communication?

In the teaching of debate, are the affirmative and negative sides of a question stressed to such an extent that the student loses sight of the many sides of an issue? I do not wish, by this question, to imply that debate is not a worthy subject. I believe in it and must honestly say that one of the most valued courses I ever had the privilege of taking was one in argumentation. However, if a student is to realize and accept his social responsibilities, and to take part in the consideration of current social, economic, and political problems he must be fully aware of all sides of an issue and of the processes of thought which lead men to adhere to one of the many sides.

Is discussion being taught as an end in itself or is it being taught as a means of securing group thinking, of testing the validity of an individual's and a group's reasoning, of bringing to light all sides of a question, of developing judgment and values, of bringing about reasoned

action on definite problems? Are we striving to obtain all the educational results which may accrue from cooperative group thinking on a problem? It has been said many times that open and free discussion by the people is the safeguard of our freedom. Should we not put forth all our efforts to contribute to the preservation of our freedom?

Recently a bibliography on methods of teaching compiled by a specialist in higher education came into my hands. It was a surprise to find on the list the titles of two books on group discussion written by members of the SPEECH ASSOCIATION OF AMERICA. In the educational atmosphere one hears considerable talk about oral discussion as *the* method of teaching. An analysis of the methods of teaching advocated by Hutchins and by Dewey—men who are supposed to be at opposite ends of the pole so far as method of teaching is concerned—shows that both educators are committed to oral discussion as the most profitable way of learning. Both stress the values to be gained from the interplay of minds through oral discussion. Although teachers on all levels are being urged to use group discussion as the best means of motivating and assuring learning, the question arises as to how many teachers are prepared to use discussion as a teaching technique. Are we doing everything that we should do to provide opportunities for teachers in service and prospective teachers to learn the techniques necessary for participation in and for leadership of discussion?

Although in some areas we seem to have been bound too closely to tradition, in others we seem to have disregarded it and to have travelled far afield. This is particularly true in the area of the spoken language *per se*. In our language we have received a rich heritage. Have we preserved that heritage? No one can deny that language is constantly growing and changing and that we must accept changes and adapt to them. However, in accepting legitimate changes, it is not necessary to accept slovenly speech. In our present society, speech—or oral language—is the most widely used medium for communication. Moreover, an individual's speech is an outward manifestation of his whole cultural background. Have we paid sufficient attention to these two facts?

Dean Pollock, of New York University, is reported to have said, at the recent meeting of the National Council of Teachers of English that English teachers needed to remember that 'good usage varied with time and place.'[1] That undoubtedly is true, but what we, as teachers of speech, need to remember is that while the vocabulary used to express an idea may change, the essentials of voice and articulation should not change. In our educational program provision should be made for every individual to develop, not what is commonly known as standard speech, but pleasant voice quality, and clear-cut articulation which will serve him in any situation. Audible, intelligent, and pleasant speech is necessary for satisfactory communication. It is also the right of every individual to have the best speech possible, in order to present himself adequately and truly to other individuals. Other nations take pride in speaking their native tongue with clarity and precision, but we just do not care. Is it not worth the effort involved to create among American citizens some pride and self-respect in speaking the language so that its natural quality of excellence will be maintained?

Individual speech sounds in American English have distinct qualities which are powerful in arousing psychological responses. Certain sounds, combined to form a word, can evoke certain feelings.

If sounds are distorted, omitted, or slurred, that power is lost or weakened. Furthermore, if individuals are not made aware of sounds and their psychological value, they have indeed been deprived of a rich heritage, for they cannot fully appreciate great literature in which sound values are used deliberately by writers to carry emotional connotation and to create certain rhythmic movements.

Perhaps educators have tended to slight the aesthetic aspects of our language because of the emphasis placed in this industrial age on the practical and the utilitarian. Have we stressed the utilitarian use of speech to the point where we have failed to focus attention on the fact that speech is a tool for the expression and communication of thought and that speech and thought are closely related? Have we done all that we can do through the teaching of speech to develop powers of thinking so that there may be an increasing intelligent citizenry in this country? To be able to think logically and to express ideas clearly and logically is undoubtedly one of the greatest assets any individual can have, regardless of the type of work in which he is engaged, and a thinking, articulate populace is the strongest foundation any democratic society can have.

The ability to think and speak logically must be accompanied by the power to analyze critically the spoken word as it impinges upon the ear—to distinguish statements of fact and opinion, to identify false assumptions, to detect fallacious reasoning. Arnold J. Toynbee, in his book, *A Study of History*, decries universal education and states that one of its greatest weaknesses is that the masses are only half educated, and so susceptible to a 'debased system of propaganda' on the part of the 'press lords,' 'modern dictators.' the radio, and the movies. He sets forth his idea in the following figure of speech: 'The bread of universal education is no sooner cast upon the waters than a shoal of sharks arises from the depths and devours the children's bread under the educator's very eyes.'[2] It is true that in our democratic society many people are not well enough educated to analyze disseminated information and to distinguish right and wrong propaganda, and some do not have the capacity for exercising such mental powers, but many people, by far the majority, are able and should be educated so that they can function as intelligent listeners and critics. Because of the very nature of our chosen field of endeavor, we have within our sphere of influence many opportunities to contribute to and raise the level of the individual's thinking power and analytical efficiency.

'Man does not live by bread alone,' is an old maxim but a very true one. Every individual has certain aesthetic needs, so he must have moral, spiritual, and aesthetic values to sustain him at all times. Have we put forth as much effort as we can to develop appreciation and to provide opportunities for creative expression in the fields of the theater and in oral interpretation of literature? Probably no country in the world has spent more money than the United States on art, music, theatre, and motion pictures, yet the level of appreciation is not so high as it should be or as it might be. With increased industrialization in our culture, there is and will be more time for leisure. If this time is to be spent profitably, the innate need of every individual for creative release and for aesthetic satisfation must be aroused and cultivated. Is it not possible to extend the educational program in dramatics and oral interpretation so that every person wishing to participate in some

phase of the art forms may do so? The desire to create and to appreciate is not a special gift granted to a talented few, but is in every young child. As the child grows, it may be suppressed and remain latent, and if such is the case it is our task to motivate, to arouse, and to cultivate this innate desire. Not only will we be contributing to the well-being and happiness of the individual, but we will be contributing to the welfare of the nation, for when the arts are at a high level, the spiritual welfare of a civilization is at a high level.

The task before us is tremendous. To achieve fully will require the best efforts of all of us. Can we go forward with a faith in the democratic way of life, with a sincere belief in the worth of speech education and with a zeal for making the greatest possible contribution to our democratic society?

1 *Time*, 8 December 1947, 69.
2 Arnold J. Toynbee, *A Study of History*, abridged by D. C. Somervell (New York, 1947) 292.

COMMUNICATION AS A FIRST PRINCIPLE IN PHILOSOPHY

WOODROW W. SAYRE

Introduction

IN the mental world, no less than the physical, it is unsafe to build on shifting sands. Rather, a man must hunt for some firm rock on which to erect his house. This house in the mental world is no less than the structure of principles and beliefs by which a man lives; the hoped-for-rock is the rock of indubitability or certainty; and the shifting sands are those of conflicting opinions—of claims and counter-claims, of dogma and counter-dogma. Now if amid these shifting sands we fail to find any firm foundation for our thoughts, the consequences may not seem at first sight so serious as failing to build an actual house on an actually firm foundation. Nevertheless, if I may judge by myself and those I observe around me, the results are really much more serious. For, if our house fails us we can always go elsewhere, but when our beliefs fail us, there is no escape because we cannot escape ourselves. At any rate the search for certainty remains as important to any system of thought as a firm foundation is for the construction of a house.

Now many have cried aloud to the rest of us that they have indeed found the rock of certainty and to come stand with them upon it. There have been religions and theologies, political systems and political utopias, economic systems and their utopias, and finally fads and extremes of all sorts—not excepting those of philosophy. Our position frequently seems like that of the inevitable dog which escapes to the playing field at the football game. From all sides whistles and calls are immediately directed towards him in an effort to lure him one way or the other. The poor dog runs this way and that, vainly hoping to hear a familiar note or recognize his master's voice of authority. So, too, it may be with us, listening to the babble of claims and counter-claims that solicit our acceptance.

Now, in spite of being one of the claimants for certainty, Philosophy has undertaken as well the very specialized task of examining *all* claims to certainty. Of course, every man has seized for himself—reflectively or haphazardly—some things to which he holds—some beliefs he regards (or at least acts on) as certain. But in general, except in cases of direct conflict, he does not worry too much about other claims for certainty than his own. Philosophy, on the other hand, is interested in all claims for certainty wherever and whenever made. It is interested, moreover, in a systematic examination of these claims. Just as a doctor's business demands that he have a systematic knowledge of the strengths and weaknesses of all proposed 'cures' for some disease, so a philosopher's business requires him to be familiar with all claims to certainty and to know their strengths and weaknesses. But for the philosopher strength and weakness in a claim for certainty can only mean defensibility for that claim, or lack of it. Hence we should revise our first description of the philosopher's business and

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say, rather, that the task of philosophy is to examine all defensible claims to certainty in so far as they are defensible. This brings up the question of Method.

Method

In defending a belief I am searching for a way of compelling assent to that belief. After all, if you as a reasonably alert and reflective mind continue to doubt the certainty of some belief, then to that extent the defense of the belief has not been successful. Involved here is the problem of intellectual compulsion. Any claim to certainty must carry with it intellectual compulsion. Strictly speaking this is the province of logic, i.e., a catalogue and exposition of all the various methods and techniques by which anything may legitimately be defended (or by which a conclusion may be intellectually forced). Here, if I may be permitted a simplification, I should like to point out three divisions.

a. There is first the brute take-it-or-leave-it assertion of a belief. I just 'feel' it to be so, or it is because it is. Here opinion clashes with opinion and dogma with dogma. It is the type of approach that led to the medievalist's interminable arguments over the nature and habits of angels, and it is the type of argument which we find best exemplified by the reiterated 'It is—it isn't—it is' of two children arguing. Even if the belief is buttressed by an appeal to authority, be it revelation or the wisdom of the ancients, the belief nevertheless carries no compulsion with it except insofar as the listener happens accidentally to love, respect, or trust the other. It is this sort of approach—where claims to certainty are put forward for which in the last analysis no defense is presented or even permitted—it is this sort of approach, I say, which furnishes the best fodder for the forces of of skepticism. For here, truly, each man becomes the measure of all things; every man has his opinion, and no one can compel the intellect of another.

b. Secondly, there is the type of defense for a belief which argues from premisses and then shows that the belief in question follows as a necessary or probable conclusion from those premisses. The trick here is to get the unwary opponent to admit some link of a chain which can be connected by logical implication to the desired link. Socrates was a master at this process. He could start with almost any admission by his opponent and forge a chain of reasoning leading inexorably to the conclusion he already had in mind and which he wished his opponent to admit. Here, then, is an advance from the total lack of compulsion in 'a' above to compulsion—compulsion, at least, in the movement of premisses to conclusion.

c. But the premisses can always be doubted so that the compulsion is never absolute—only relative. The conclusion can still be avoided by attacking the premisses. 'Oh well, I didn't really mean to grant that and that in the first place,' they will say. And so for real compulsion something more powerful is needed. Again we find the answer suggested and used by the ancient Greeks. 'Let us base these conclusions on premisses which can't be rejected,' they said, and then there will be no avoiding the conclusions. And why couldn't these premisses be rejected? Simply because when you tried to reject them, you found you were implicitly accepting them in the rejection. That is, in trying to deny

the premiss you were unconsciously using the premiss in your very denial.

For example, take the premiss, 'We can be absolutely sure of some things.' A denial of this premiss must take the form, 'We can't be absolutely sure of anything.' Let us accept this denial as true for the moment. But if true, then by its own assertion we can't be sure of it since we can't be sure of anything. But the wary skeptic answers that granted we can't be absolutely sure that nothing is absolutely sure, nevertheless such can be very likely. His new statement, then, becomes, 'It is probable (likely) that we can't be absolutely sure of anything.' But we must not let him rest here. We must ask him again: Are you absolutely sure that 'It is probable that we can't be absolutely sure of anything?' Again, by his own denial he cannot be sure even of this latest statement. So he would have to revise it again to, 'It is probable that it is probable that we can't be absolutely sure of anything.' We need not go on with the process. The poor skeptic by the content of his own denial is forced into affixing an infinite chain of 'It-is-probable-thats' before the statement he is trying to make; and he never will succeed in making a statement. The point is that a denial and a doubt are just as much statements or assertions as any positive proposition. Theirs is no privileged position. So that if we really believe that every statement is unsure, then we must admit the same lack of sureness to any possible ground we could have for holding such a belief. Thus, in order to be effective, denial and doubt need a kernel of certainty at their heart—just as much as assertion does. And this, their need, is the reason they cannot deny certainty.

Of course this argument in one form or another has been used against Skepticism since ancient times, i.e. the skeptic who denies truth still claims truth for his denial and therefore doesn't deny truth. It is used here, however, merely as an illustration of that type of premiss whose denial is impossible because it is reinvolved in the very denial.

In my opinion, this latter type of defense for a belief, when possible, is the only philosophically effective defense. It compels because *both* the premisses and the conclusion are unavoidable. In general, then, I should allow the claims to certainty of all who can show that the denial of their claim involves implicitly the acceptance and reassertion of that claim.

In the history of Philosophy the first type of defense (brute assertion) has been called the method of opinion, of intuition, or of faith. The second type of defense has been called the empirical or logical method, depending on whether the premisses lead necessarily to a conclusion or only probably. Finally, the third type has been called the dialectic method. It is this method on which I propose chiefly to rely in the remainder of the paper.

Communication as a First Principle

Perhaps the most famous attempt to establish a rock of certainty was Descartes' 'I think, therefore I am.' It is to be noticed that this certainty upon which he based his whole system of philosophy was defended by the third method of defense described in 'c' above. The premiss 'I exist' cannot be doubted by me, for I would have to exist in order

to even doubt at all. So if I did doubt, I would exist; and hence the proposition, 'I exist,' would be reasserted in the very denial of it.[1]

The rock which I am proposing as a first principle for Philosophy is the enterprise of real communication among minds as a going concern. This means as a minimum, I should say, the sharing of identical meanings by more than one mind. Like Descartes' principle it can be defended by the dialectic method. This I propose to do in the present section. Unlike Descartes' principle it does not fall back on miracle to guarantee the reality of other selves and of the common world of objects. Descartes, starting with a full-blown self and its own self-certainty, was unable to get beyond that self except by invoking God in a series of very dubious arguments. It is my belief that by starting with communication we shall find already implied a plurality of selves, a world common to them, language as adequate and trustworthy in principle, memory as trustworthy in principle, etc. These implications of communication will be sketched in the last section, once the necessity of communication as a first principle has been established, or attempted, via the dialectic method in this section.

We are now, then, trying to show that communication is a dialectically necessary premiss. That is, any denial of the reality of at least some communication among minds will implicitly reassert that communication.

First, then, it must be noted that at least the denial of communication cannot be communicated. Someone who denies the reality of communication—mind to mind—cannot consistently believe that he can communicate this denial or in any way make it effective. Taking the argument first from the point of view of communication's defender, the man who would deny that there is any accurate or effective communication between us is stuck in the predicament of not being able to tell me this most interesting fact. But perhaps he says: I will merely preserve silence and thus without communicating anything to you I will still go on internally doubting the truth of your assertions. In Greek times there was a man who did just this; to all comers he merely waggled a finger but refused to speak. This was considered the ultimate of doubt or skepticism. But is it? Without the common assumption by both of us that silence means dissent, your silence does not express any such disagreement. Just as I do not expect a rock or tree to agree with me nor do I assume that their silence means disagreement and therefore requires refutation, so your silence does not imply criticism or any attitude towards my position—*unless* we have both attached a common meaning to your silence. If we had, however, we would have communicated precisely to that extent. For we would both know what was meant by your silence and we would know that the other knew. And here would be a case of real communication.

Therefore he who would deny real communication (involving common or shared meanings between at least two minds) must retreat to silence; but even such silence is either meaningless (and therefore not a denial) or else it represents a shared meaning, i.e. that of dissent, and therefore there are some shared meanings and some communication. So the disbeliever in communication cannot get his disbelief across to me without readmitting communication.

But from the disbeliever's own point of view, may he not merely say (to himself) that there is no real communication; and is there any reason why he should then have to express this doubt

to anyone else? After all, he may say, all I am really sure of are my own sense-data and my own ideas. Anything beyond I know only by hypothesis and with no guarantee of certainty. Historically this has been the position of the Solipsist, accepting only the bare 'I exist' of Descartes as certain, and nothing more. The Solipsist will then ask: If communication is an unavoidable premiss, please show me how I am reassuming communication in this denial above?

It is reassumed, I believe, implicitly in the use of the word 'I' in the statement, 'I am only sure of my own existence.' That is, a really careful analysis of what we are aware of as included under the term 'I' will show that we could only be aware of these things if real communication and other selves did, in fact, exist.

For instance, most of the ideas that I have of myself are ideas which implicitly depend for any possible meaning on the real existence of other selves. Thus, that I am honest, just, brave, tall, American, rich, handsome, etc., or their opposites, depends entirely on the possibility of comparison with other selves. How could I be rich if I alone existed, say on some desert island? What could money buy and with whom would I be rich in comparison? Or how could I be American or handsome where there were no other peoples to render these terms significant? And yet if these descriptions of myself are disallowed, what is left of me? The point is that the largest and most distinctive part of what I mean by myself is precisely my unique relations of comparison with a host of other selves. The Solipsist who denies other selves, therefore denies in the same breath most of what he usually means by himself. For he invariably speaks of himself as more or less honest, just, courageous, etc. And yet without the reality of other selves, these become vacuous terms.

Again, it is important to realize that our moral sense, i.e. our awareness of the difference between right and wrong, is peculiarly dependent on the real intercommunication of selves. Thus a flood or fire might prevent me from my purpose, say, of going into Boston to the movies, but it could never make me ashamed of this purpose. Another self, however, could and does frequently challenge my very purposes. 'You shouldn't be going to the movies tonight; you have work to do and you will be breaking a promise.' Here in the recalcitrancy of another self as distinct from the recalcitrancy of a mere physical force, I am compelled for the first time to criticize my ends and not just my means. I am induced to raise the question of right and wrong.

The fact, then, that we do raise questions of right and wrong and that the distinction arises and is maintained exclusively in a social environment of give-and-take criticism is prima facie evidence that communication does and must exist.

Finally, it should be mentioned that the very truth-sense with which we find ourselves equipped (Solipsist included) depends in large part on social interplay. That the people around me didn't see what I just saw is a large part of the reason for my calling the latter a mere day-dream or illusion. Conversely, agreement by others encourages me to call an experience actually real. Could I be so aware of the difference between what I think is true—or what appears true to me—and what is objectively true if communication with and criticism by other selves had never existed? It would seem that the fact that I do understand what is meant by such a truth difference, i.e. the difference between what I think is

true and what is true, is again prima facie evidence that real communication did and does exist.

The nub of these arguments is that a self grows and becomes aware of itself only by means of social interaction and social criticism. Thus the adjectives we apply to ourselves depend on social comparison; the awareness we have of possessing a moral sense and a truth-sense depends on social criticism (communication); and, in general, in a hundred ways the facts concerning itself of which any self is aware would not have been brought to awareness if other selves and communication with them did not exist. The attempt to deny other selves is, then, similar to a hen trying to deny the reality of eggs without realizing that implicit in her being a hen is the fact of having grown out of an egg. Likewise the highly complex and self-conscious being which a self is cannot deny other selves and real communication since these are the very means by which it achieved this complexity and self-consciousness.

Communication, then, must be granted as a dialectically necessary premiss since the denial of it implicitly reasserts it. For he who denies communication to me uses communication; and he who denies communication only to himself is firstly ineffective, but secondly he nevertheless finds communication reassumed in the very core of himself as denier.

Conclusions

Implications of Communication as a First Principle

Once granted Communication as a first principle which cannot be doubted without circularity, we can draw various important implications therefrom. An exhaustive list of these, of course, will be impossible. Nevertheless some of the most important implications may be sketched. These should, moreover, serve in lieu of a full definition, such having so far only been suggested.

In the first place, then, we must notice what effect accepting communication as a necessary premiss has upon the problem of communication as it is usually stated. Usually we find assumed a full-blown self, fully aware of itself and its own powers; and the problem is then raised of how it comes to know or communicate with other selves. How do I know that there are other selves; and if there are, how do I know whether they feel, think, and mean the same things I do? My thought must pass through the medium of a mere noise, a molecular vibration, before it can impinge on your senses and thence be reinterpreted as your thought. How can a mere noise convey accurate thought or meaning? Again, since I can never get inside your head, how do I ever know that your thoughts and meanings are identical with mine? But yet without such identity we could not communicate, nor could we even be sure that we were ever arguing about the same thing. The need for assurance on this identity is therefore urgent. But the argument as usually presented does not give us much assurance. It argues from our own actions and attitudes to supposedly similar actions and attitudes in others. Word-symbols, it is said, bear certain relations of association for me with other word symbols and have certain consequences in physical and psychological reaction. I observe that other visible bodies relate the same word-symbols to each other in a similar fashion to myself, and respond in action even as I do. Therefore, I assume by analogy that behind these visible bodies (which resemble mine) there are minds which also resemble mine.

But, if our argument in the preced-

ing section is sound, you never have a full-blown, fully aware self, without its already having entered into innumerable relations (including communication) with other selves. Selves, as it were, wake up to what is going on by a mutual give-and-take process. Therefore, when a self is awake enough to ask such a question concerning its knowledge of other selves, it is merely overlooking in the question the process whereby it achieved that level of sophistication—a process which if remembered would answer the question. In short, a self who had never encountered and communicated with other selves would never have become self-conscious enough to raise the question, 'Can I know other selves?' Therefore, the question supplies its own answer. Other selves in principle are necessarily known already. The basis of our knowledge of other selves is as certain as our knowledge of ourself since both grow up together. We need not make a hypothetical argument from analogy, therefore, in order to guarantee knowledge of other selves. We need only reflect on what we know ourselves to be and follow out its implications.

Now it must be noted that this furnishes us with an answer only to the question: Is knowledge of other selves possible in principle? It does not furnish an answer to the question: Is knowledge of you, or some other particular person, possible? Here the analogical method is pertinent, and the conclusion will be only probable. Thus, to be sure we understand each other, I must observe your external actions, their sequence, and their correlation, etc. Only thereby can I be reasonably sure that I understand you in any particular case. But to the over-all question, 'Is knowledge of other selves ever possible?,' a certain answer can be given. We know other selves in principle because the denial of such knowledge implicitly reassumes such knowledge.

So Philosophy only tells us that it is certain that real and adequate knowledge of other selves must exist. It does not tell us when and where such knowledge occurs nor just which self is communicating with which self at a given moment. The latter is an empirical question open to confirmation. The former is a dialectically necessary premiss which needs no further confirmation.

Secondly, we must note the effect of communication as a first principle on the general field of semantics. A perusal of the literature here shows a strong tendency in some quarters to challenge the whole adequacy of language in principle. It is stated that language furnishes us with only an approximation of the subtle meanings which each mind seeks to express. Furthermore, this language is riddled with haphazard accumulations of syntactical rules and etymological implications so that, as it were, the language has a life of its own and resists our meanings and purposes. This, again, frustrates the perfect formulation of our meanings (and so renders communication approximate only). Finally, it may be said that language is essentially static and unadaptable. Concepts remain relatively fixed and stable. On the other hand the flux of life, which language is trying to describe, is essentially flowing and unstable. Language in principle, then, is inadequate to its task.

Nevertheless, all such systematic objections must be thrown out. If communication is actually a going concern even part of the time, then language too, as the chief vehicle of communication, must also be adequate at least part of the time. Any semantical theory must leave room for the necessity that some of our meanings as expressed in language

are transmitted and understood exactly as we wish them to be. Anything less than this would deny the possibility of communication. But we have already seen that this cannot be done successfully.

Again, we must emphasize that this does not affect semantical doubts in particular cases. That particular words, syntactic rules or expressions falsify or fail in their mission is perfectly possible and it is a worth-while endeavor to study and systematize such cases. But that language as a whole falsifies or fails is impossible since communication is possible.

Thirdly, similar conclusions may be reached as regards meanings. Any theory of meaning which renders meanings purely private or subjective is an impossible theory since it denies the possibility of shared meanings which, in turn, are fundamental to communication. For instance, meanings are sometimes reduced to simple sense-data or constructions thereof. These sense-data in turn are described as inherently private since separate histories and heredities make each individual physically different. Such a theory, however, would make shared meanings impossible. It defeats itself, for communication becomes impossible—and so it could not even share the meaning of its own theory.[2]

Here too, the sharing of individual meanings is a matter for investigation and observation; but the possibility of some sharing of meanings is a requirement of real communication.

Fourthly, communication involves the recognition of memory as in principle trustworthy. Individual memories can be in error; memory in general cannot. For example, without memory we could not even be sure of remembering the meaning of our terms; we would never be sure what we were saying, and communication, far from being necessary, would be a sweepstake. The proposition, 'Memory is sometimes trustworthy,' indeed, is dialectically necessary. For to deny it, i.e. distrust memory in all cases, would imply: first, that we could never be sure of remembering correctly any reasons we might have why memory was always fallible; and secondly, we could never be sure of remembering correctly what our own words meant.

Space does not permit a continuation of this list of implications of communication, nor has it even allowed a full-dress discussion and justification of those that have been mentioned. Nevertheless, it is hoped that these sketches will suggest in a provocative manner the usefulness and richness of communication as a first principle.

It is to be noticed that in every case the assumption of communication has set a limit to skepticism. Thus we may doubt memory, language, meanings, and communication in specific cases, but sweeping misgivings—for whatever reasons—are firmly quelled. To persist in such sweeping misgivings is to be irresponsibly skeptical. For involved in the very formulation of a doubt are these very things, i.e. memory, language, meaning, communication, selves, etc. The tools needed for doubting at all can't themselves be doubted without vicious circularity. And so, communication, taken as real, divides possible theories from impossible theories. Those are impossible which leave no room for the real sharing of identical meanings by minds.

In closing I should like to state that the dialectic method is not something new, nor are the arguments whereby I try to show that a denial of communication reassumes communication. If there is anything different and new here, it is perhaps only the idea of taking commu-

nication as a starting point—as the rock of certainty of which we spoke in the first section. In mathematics it is the fashion today to search for those most basic postulates which are mutually independent and yet also rich enough to generate the whole mathematical system. Here I have let communication fill a rather analogous position. It too is basic and yet rich in implications. Indeed, beyond the sample few mentioned above, we might have mentioned implications within the field of metaphysics (what is fundamentally real). For example, the implication of a common, shared world of nature—which supports, stabilizes, and serves as referend for our meanings—can be explicated from the principle of communication. Here will be important light on the age-old question of whether or not we can know any world beyond ourselves. As in the problem of knowing other selves, it will be found that a common world (which since it is common is to that extent not just 'mine') is already presupposed by communication and by the complex nature of our own selves. Again, we might have dealt with implications in the field of ethics. There are implications concerning free-will such as the fact that if the mind is to control its own thoughts, complete lack of causation is impossible; but also, iron-clad causation is impossible. For if every thought we have depends on an infinite chain of past causes stretching into the far past, we as individuals would have no more control over them than we would if there was no cause at all. Yet communication as a significant enterprise is based on the assumption that a man does have control over what he says. Thus I would not be satisfied by the advice of a man whom I saw had a gun poked in his back. A complex hereditary and environmental gun, which was even more compelling, would not be different in principle.

But these digressions have gone too far. The point has been illustrated, I hope, that communication is a productive principle with consequences in every field of thought. There are other starting points which might be equally effective, just as there are many sets of postulates which are adequate to any given mathematical system. The 'I think' of Descartes, and Reason itself might be such. But communication has seemed to me the most easily useful. At least it is indubitable and does provide a check-rein on the excesses of irresponsible skepticism which are so prevalent today.

[1] Space does not allow a discussion of criticisms of this argument such as Ayer's or Bertrand Russell's to the effect that doubt guarantees only thought's existence, but not the thinker's existence. Descartes' point was that we are aware not just of doubt (which *would* only be ground for asserting thought), but rather we are aware of our doubt. This possessive awareness *is* ground for the necessary existence of an 'I think' and not just thought, or some thing.

[2] The theory that, while we do not share identical meanings, we may nevertheless have similar meanings, does not save the situation here. For firstly, every similarity of two things depends on an identity with respect to which the two things are similar. So if we have similar meanings, some part of them must be also identical (even if it is only what we mean by the word *similar*, itself). Secondly, it would be impossible to know that your meanings were even similar to mine, unless I could communicate (share identical meanings) with you at some point.

THE ROOSEVELT PAPERS

FRED W. SHIPMAN

AT his five hundred and eighth press conference on December 10, 1938, President Roosevelt announced his offer of a gift to the United States Government of his public and private correspondence and historical collections. Aware of their great value he had given a great deal of thought to the best means of preserving his papers and had come to the conclusion that they should become the property of the nation. A collector all his life, he had a deep appreciation of the importance of completeness in a collection intended for use in historical research. Because the papers of former presidents have been too often lost or destroyed he decided that his own should be turned over to the United States as soon as possible after he left the White House. This was the first time presidential papers had been offered intact to the government and the task of administering them left to disinterested public officials.

Because of the great volume of his material and because he wanted all of it kept together (both that collected and that accumulated during the course of his public and private activities) Mr. Roosevelt was advised that it would be desirable, if not indeed essential, that a special library be created to house it. He had also urged that his associates in his Washington and Albany administrations offer their personal papers to the government to be placed in the library along with his own. An advocate of decentralization and aware of modern techniques by which it is possible to make faithful reproductions of manuscripts available to other libraries he decided not to have his collection housed in Washington. Instead he selected his homesite in Hyde Park, New York, as the location for the library and he offered the government sixteen acres of land from his estate about two hundred yards from his residence. It was his plan to retire to Hyde Park on leaving the presidency and there to assist in the arrangement, maintenance, and development of the collections. He visualized a small community where students could come together in the atmosphere in which he was reared and where they would have available for their use a documentation of his life and times. This offer of the historical material and the grounds for a library building to house it was accompanied with the assurance that such a building would be erected and equipped without cost to the government.

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1

On July 18, 1939, a Joint Resolution of Congress establishing the Franklin D. Roosevelt Library was approved. By this action the United States Government agreed to accept Mr. Roosevelt's gift. It also agreed that the historical materal acquired under the Resolution would be permanently housed in the Library, and it pledged the faith of the United States that the Library would at all times be properly maintained. The Library was placed under the administration of the Archivist of the United States, and on July 4, 1940, R.D.W. Connor, who was then Archivist, accepted the Library

building on behalf of the government. From that day until his death Franklin D. Roosevelt virtually poured historical material into the building.

The scope of this material ranged from seventeenth century Dutch manuscripts of the Livingston family to plans for the United Nations; and from medallions to ship models and iceboats. Fine bindings, American and British eighteenth and nineteenth century political cartoons, early American imprints, first editions, ornithological writings, and books relating to Dutchess County and to naval history are among the published material. Best known perhaps is Mr. Roosevelt's excellent collection of Hudson River and American naval prints. Of greatest interest to historians, however, are his papers.

Mr. Roosevelt's correspondence and other papers might be divided by subject into the papers of his family and progenitors, those relating to his personal and private affairs, and those relating to his public affairs. The period of his boyhood and young manhood, ending with his entry into politics in 1910, is exceedingly well documented. His mother, from the time of her marriage to James Roosevelt, kept a diary and in addition carefully preserved every communication she received from her son. His first scrawlings at the age of five and his letters to her throughout the years have been preserved, as have been the reports of his tutors, school reports from Groton and Harvard, examination papers, and the letters he received during his young manhood.

2

The year 1910 marked the beginning of Roosevelt's public career and also of his public papers. The Dutchess County Democratic party leaders had no hope of seeing one of their political faith win the contest for State senatorship in that year, so with an eye to business they welcomed the rich young Mr. Roosevelt into their fold and permitted him to make what they believed would be a futile campaign for office. He won the election, and two years later, while sick in bed, was re-elected in a campaign conducted for him by Louis McHenry Howe. The papers that Roosevelt accumulated in this and his succeeding political campaigns, as well as those relating to his legislative career, were all saved. This may, indeed, be said of the papers relating to his entire public and private life.

Roosevelt's early political activities, from his first campaign in 1910 to the campaign of 1920, are reflected in his papers in great detail. These activities include his campaign for nomination for United States Senator on the Democratic ticket in 1914 and his campaign for the vice-presidency as running mate to James L. Cox in 1920. During these years Roosevelt was an active supporter of Woodrow Wilson. After Wilson's election he appointed Roosevelt Assistant Secretary of the Navy and also placed him in charge of all Federal patronage matters in New York State. Among the Roosevelt papers in the Library for the period 1910 to 1920 are various series of correspondence for the campaigns for New York State Senate, 1910 and 1912; the campaign for the Democratic nomination for U. S. Senator, 1914; the campaign for the vice-presidency, 1920; a series of patronage correspondence for New York State, 1913-1920; and papers of the Assistant Secretary of the Navy, 1913-1920. This last group consists of material dealing with every phase of his conduct of that office: national preparedness and the conduct of the war against Germany, Navy Yard activities, neutrality violations, the trouble with Mexico in 1916, appointments, trans-

fers and promotions in the Navy, and his two trips to Europe in 1918 and 1919.

The period 1920-1928 is equally significant in Mr. Roosevelt's papers. After his defeat in 1920 he retired to private life but it was a foregone conclusion that his retirement would not be for long. Fate stepped in, however, and struck him a blow. He became crippled from the hips down that next year. Neither his private nor his public life was, however, substantially interrupted. Back on the political stage at the Democratic National Convention in 1924, he put the name of Alfred E. Smith, the 'Happy Warrior,' before the convention. In 1928 he again came back into public life to assist his friend, Al Smith. Part of that assistance was to keep the governorship of New York in Democratic hands; so he ran for this office, was elected in 1928, and re-elected in 1930. Greatly disturbed by the issues in the presidential campaign of 1928 and the failure of the Democrats to support Al Smith he canvassed the political leaders of the country to learn why the party had failed. This action laid the groundwork for his own nomination for the presidency in 1932.

Mr. Roosevelt again turned his attention to private business during these years and he also supported a number of philanthropic activities, including his own great enterprise, the Warm Springs Foundation. All these activities are well documented in the following series of correspondence, all in the Library: campaign correspondence, 1924 and 1928; campaign for the governorship of New York State, 1928, 1930; private correspondence while Governor, 1929-32; and correspondence relative to private activities such as the Boy Scouts, the Woodrow Wilson Foundation, the Warm Springs Foundation, and the raising of funds for the Cathedral of St. John the Divine.

The capstone of Franklin D. Roosevelt's political career was his election as President of the United States four times in succession. These elections are recorded in the working papers of the Democratic National Committee's files for the 1932, 1936, and 1940 campaigns, all preserved in the Library. The files on the 1944 campaign, it is hoped, will be added to those in the Library when they are no longer necessary to the work of the National Committee.

3

As President of the United States, Mr. Roosevelt accumulated a file of correspondence consisting of over ten million letters. The bulk of these papers was sent to a central file room in the White House where they were organized and made available to the President. The White House filing system, in use since about 1906, contains three major units: Official file, President's personal file, and Alphabetical (name) file, and each of these units contains thousands of subject folders. Not that one file was for public business and another for private affairs. No such nice separation was made by the White House clerical staff, either in Roosevelt's time or during the administrations of his predecessors. The Official file contains essentially correspondence relating to official administrative matters, while the President's personal file contains only that material which is related to the person of the President such as invitations to speak, arrangements to give awards, receipts of gifts to him, support of social and religious programs such as the Boy Scouts and the Y.M.C.A. church activities, and a host of similar activities. At the same time the Official and Personal files overlap considerably. Together they contain over fifteen thousand subject folders,

elaborately cross-referenced not only to folders within a file but between files. The third unit, the Alphabetical file, is more than twice as large as the other two combined. It contains millions of letters from members of the general public telling the President of their problems and asking for or giving advice on a host of subjects. The arrangement is alphabetical by name.

Special files were kept in other offices in the White House. The Private Secretary's file, kept in Mr. Roosevelt's outer office for quick reference, contained particularly intimate or highly confidential papers, dealing with both private and public matters. The President's speeches were likewise placed in a special file. So also were the verbatim transcripts of his press conferences. During the war years, special war files were kept for him by his Naval aide. These files contain material in which were recorded top military secrets, and correspondence between the President and the heads of other governments on the conduct of the war.

As suggested above, Mr. Roosevelt's presidential papers, like those of virtually every other president, have the peculiar characteristic on the one hand of dealing with the widest variety of public affairs and containing on the other hand many letters and memoranda that were regarded by their authors as essentially private and privileged. These private communications came to him from thousands of persons, both from the many outstanding public men and women of his broad acquaintance who wrote to him on every variety of national and international problem, and from the 'average man' who felt impelled to write to him on his personal problems, on local conditions, and on the state of the nation. Whether from the great or the small, whether in a critical or approving vein, whether commenting on Roosevelt's friends or on his enemies, these letters are all interfiled in the extensive series of subject folders kept by the White House central file staff. Furthermore, many of the letters, especially for the war years, have the additional characteristic of being confidential in a national-security sense.

While the subject matter of the files is as broad as Roosevelt's unlimited interest and responsibilities in the whole range of national and international affairs, nevertheless his correspondence does not, it should be cautioned, provide a so-called 'complete' historical record of the government and of each of its agencies during his terms of office. He delegated a great portion of his daily correspondence to his secretariat. An even more fundamental fact is that most of the day-to-day activities of the many departments and agencies of the Executive Branch were largely, and necessarily so, outside his detailed supervision and hence out of the ken of his correspondence. It is perhaps axiomatic that the records of the individual agencies (mostly now in the National Archives in Washington) are usually a better source than the White House files for the student who is tracing the history of a given government agency in the Roosevelt administration.

4

The material relating to the speeches of Mr. Roosevelt is of particular interest to the readers of THE QUARTERLY JOURNAL OF SPEECH. As has been previously indicated he saved practically everything he ever received and copies of what he wrote. However, not all the reading copies of his speeches are in the Library, primarily because he presented some of them as gifts to friends on special occasions. While it has not yet been possible to make a complete check of his speech

file it appears that there are gaps in the file of reading copies, and that among the working papers are drafts and suggestions for speeches submitted to him by persons both in and out of government, and drafts of speeches with corrections and changes in Mr. Roosevelt's hand. It is estimated that four-fifths of the reading copies of all of his speeches are in the Library and that every written speech he delivered exists in the Library either in its original or published form.

5

These speeches and most of the related speech materials mentioned above, as well as certain other bodies of papers in the Roosevelt Library, are now available for use by serious students. The Library's Search Room, which was opened to the public in May 1946, may be used daily from 9 a. m. to 5 p. m. (except on Saturdays and holidays) under conditions set forth in the regulations of the Library as published in the *Federal Register*, September 17, 1947. Among the other major files that are available for public use are the following: papers of Roosevelt's service as Assistant Secretary of the Navy, 1913-1920; his correspondence concerning Federal patronage in New York State; most of his personal correspondence while Governor, 1929-32; and over a hundred sections of the White House files on Huey P. Long, strikes, sugar production, imports, the Labor Standards Board, and other subjects. Also available are the papers of his Assistant, Louis McHenry Howe, 1913-21; Roosevelt's collections of some 1,200 letters and other documents relating to the Roosevelt family, 1715-1900; papers relating to prominent Hudson Valley families in the seventeenth and eighteenth centuries; and more than one thousand naval history manuscripts of the eighteenth and nineteenth centuries. Students may also use his collection of over 10,000 photographs; his book and pamphlet collections containing about 38,000 items; and the sound recordings and motion pictures that he collected (the latter kept for convenience in the National Archives in Washington).

6

Thus there is available an abundant and rich documentation of Roosevelt and his times, ready to be exploited by the serious student and scholar. Not that all of Roosevelt's correspondence is now open for the world to inspect and study. The bulk of his presidential papers for the years 1933-45, most of which were transferred to the Library only a few months ago, together with certain important series of pre-1933 papers in the Library, still remain closed. Individual folders of correspondence in these various groups will, however, continue to be opened for public use from time to time as rapidly as the Library staff can examine and appraise the holdings. Other folders of papers will, however, continue to remain closed for a considerable period of time until the need for particular restrictions diminishes or disappears. Some of these restrictions pertain to World War material and are based on considerations of national interest and security, while others are based on the time-honored consideration for the privacy of privileged communications of persons still living. These standards and the application of them, far from reflecting any exercise of partisan prejudice by the Library in favor of President Roosevelt or his associates, are intended rather to protect privileged communications in general, whether the 'unvarnished' comments that appear in them were derogatory or friendly toward FDR, toward his friends and associates,

or toward his enemies and detractors. The Library's fundamental obligation is to insure that the Roosevelt papers are preserved intact, inviolate, and unexpurgated. At the same time there is the corollary obligation, to make the papers available for public use as soon as possible. This is an equally fundamental policy of the Library, and one that will continue to prevail without interruption.

IN HONOR OF ORATORY

T. V. SMITH

LET us dare at once to give oratory what it deserves, a status all its own. Among the three forms of literary communication—prose, poetry, oratory—oratory shines brightest in seasons of intense collective effort. Prose is good to make things clear. Poetry is useful to get things appreciated. Oratory serves to get things done. The orator disdains neither clear thought nor intense feelings; but he makes things clear to get things done; he makes things felt to get things done. Prose is the servant of the scientist. He analyzes, explains, and leaves such feeling as arises on the impact of what he presents. Poetry is the servant of the lover. He embellishes, adorns, and adores the elegance he invests. Oratory is the servant of the statesman. He points, pleads, and persuades, marshalling to the end of action all his strength of exposition and all his powers of feeling.

In a world where many things must get done, and not a few of them collectively, the orator is an indispensable servant of his kind. Yet his role is frequently misunderstood and is now and then by little men belittled. The greatest wrong, however, is done him by men of darkened vision who even miss the shining mark at which he aims. Men who worship only the truth think the orator a liar. Such devotees of logic question his legitimacy even though they must still tolerate his existence and profit willy-nilly from his function. Worshippers of sentiment who secretly believe that only heightened feeling is the high guerdon of speech, play the orator down as one who would be a poet if he could but who cannot rise above the level of the preacher.

Yet it is evident enough to the judicious that not everything is true or false. To judge the orator as a servant, therefore, of the truth alone is to doom him in advance to a partnership with falsehood. With C. Day Lewis, the English poet:

> Who cares a damn for truth that's grown
> Exhausted, haggling for its own—
> And speaks without desire?

It is equally evident that beauty is not the orator's only, nor often his main, theme. Yet those who adjudge the orator a bogus poet, or a limping logician, cut his efforts off just where his intention would begin. We do well to avoid such extremes and so to see in oratory a golden mean of striving in which emotion and thought are wedded to fructify as joint endeavor.

If the orator must be judged against a specialized ideal, let it be neither truth nor beauty, but their ancient third, *goodness*. Nothing brings the orator's function so fully to the fore as war, and no other war so much as where men stand together at Armageddon and battle for the Lord. War is action and action at a level where all men can understand it. Nevertheless and regardless, it is action *against*. Men who do not clearly envision an end to which their efforts are means nevertheless acknowledge in the presence of danger

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the necessity of action as escape from threatened evils. Men do not need directions in order to run from danger; but just to run is not enough. Running is easy; but running together, all in step, that is one of the hardest forms of endeavor. Frequently running gets men into greater danger than that from which they run. In order to get men to run together there must be a leader, a voice which rising above the impulse to run discerns where lie the roads, and how they lie, down which men may safely run without tripping each other up.

The orator's is the voice that tells men how to run together. But it may not be indicated that the running is *from;* it may well be *toward* the danger. The only way to escape it may be to meet and destroy it. Then the orator's role is all the more imperative: to nerve men to run toward the danger and to hold them together against the disruptive force of fear. In this function the orator is seen at his most simple. It may be Hitler crying out that Germany so deserving of space in which to breathe is being crowded more and more to suffocation. It may be Mussolini panting in public for a glory long since in eclipse. It may be Churchill lifting his voice above the storms and stress of *blitzkrieg* to rally men to stand and defend their 'island' home. It may be Roosevelt readying the arsenal of democracy and preparing free men for their rendezvous with destiny. Whichever it be, whoever he be, this is the orator at the high business of making history through the mode of collective effort.

In such a role the orators are our servants, servants of us men members as we are of earth's most talking breed. These men of the word are indeed our high servants, and will remain so to the end of the day—and far into the night as well. 'In the beginning was the Word'—yes, in the beginning, and the middle, and at the end. The word waxed mighty, as recall Hitler and Mussolini; and the word abides, as witness Churchill and Roosevelt. Men of the word may become at histrionic junctures the men of the world.

We mortals come by our precious wordmongering naturally. Are we not born on the floodtime of maternal moaning, delivered to the tune of medical whisperings? Do we not swell the flood of wind and word during our early days of chatter and later nights of gossiping? And do we not pass away, when pass we must, to the gentler receding flow of elegiac intonings 'too full for sound or foam'? While we live, however, and dignify the larynx, oral talk and written talk are the continuous by-products of what we feel, of what we think, of all we do.

Newspapers are but talk still sticky with ink; magazines talk when the ink has dried; books talk canned in decorous code and preserved against hours of solitude and silence. Our meditative musing is but free-wheeling talk, and our most cogent thinking, talk rehearsed in private—'the soul's conversation,' said Plato, 'with herself'—against the happy hour when the stage will once more be ours. Talk is full telltale of our simian ancestry chattering among the trees; talk is full commemorative of our cultural heritage sharing sense through sound; talk is faintly predictive of our abiding hope for a juster world, a world in which men will talk to tell rather than talk to kill. Meantime, they live fullest who talk best.

Our generation has produced and now enshrines, as devils or demi-gods, some mighty workers of wonder through the artifices of the word. There is Roosevelt, and Churchill; there was Hitler—

and Mussolini. When Roosevelt rose but yesteryear in joint session of Congress or sat before the microphone for a quiet 'fireside chat' the consciences of men were marshalled at the level of a high resolve for the job that loomed collectively. When Hitler tore his Teutonic rags to tatters the world shook and barbarians got out their war paint of cultural provincialism for a new surge of sadism. When Mussolini mouthed his boastings the ghost of tattered empire stalked the hills of Tuscany and escaped over airwaves to stir the pomp of circumstance at home or to excite pity abroad for the pusillanimous role to which great ambition—and striking personal power—was reduced. When Churchill unwound—be it at Westminster, in Washington, or in Ottawa—hope quivered to the accompaniment of good humor, and the cigars were always in sight ready to be passed around.

Comparisons may be odious, but oratory invites odiousness when it is turned—as it can be turned in war—to ends of collective destruction. Roosevelt nerved men to do the worst in idealistic hope of a best to justify the worst. We struggled, as we ought, we annihilated, as we had to, that the Four Great Freedoms might grace every man's Garden of Allah. Roosevelt, himself temperamentally a man of action, was at his best when the order was Forward in the name of the American ideal. This, which I wrote of him before he came to national power, still rings right: 'Here is the man for whom the liberals have long been looking; he is Woodrow Wilson un-frocked, and Theodore Roosevelt without the lunatic fringe.' On a cosmic scale how men hung upon his winged words! Wherever 'unchained heart' dared still to beat bravely through wrists full chained, Roosevelt's words, like regiments, went, yea go, marching on. His tone struck just enough the minor key to maximize the hopes of men in his essential humanitarianism. *There* was a voice of which, when partisan strife has passed—as such strife always passes out of deference to our American greatness—we can all be proud. We shall not soon hear its like again.

Hitler was an orator of quite a different stripe. He threw himself into what Plato long ago described as a sort of 'divine [diabolical] madness,' and the German people hooked up their belts a notch for another try at Nordic glory. As General Gurdlian said after the War, 'Hitler hypnotized us all.' His appeal was not to what free men think of, or ever could think of, as idealism; it was, rather, to national necessity, collective rancor and worst of all to racial pride. A 'master-race' marched in the might of myth on his mouthings; for his was a voice of Frankenstein replete with lust and full intent upon the 'barbarism of glory.' Where appeal must be to personal cupidity, to collective fear, to craven submissiveness, to thwarted vainglory, Hitler's oratory will long remain a specimen of matchless power. It bespoke the submerged longing of every romantic Teuton to be himself a Hitler. This it was which makes Hitler so mighty a symbol of evil action. Turned away from retributive compensation this orator might have been a modern Savanorola leading his nation to the opposite brink of the uttermost spiritual ideal. For Hitler voiced Roosevelt's ideal in reverse, or that ideal narrowed at least to a racial basis which negated the ideal in disdain of the humanity for which Roosevelt's voice rolls smoothly on.

Mussolini, with his powerful jawbone often a-jutting went out to slay the Philistines of 'plutocratic capitalism,' and left slain upon the field of battle at least

one ass, namely himself. One might rejoice the more at such a death did it not leave a life-loving people at the mercy of maggots which swarm to the hollow lion's rotting carcass. Those who hung him by the heels are not themselves of historic mold. Mussolini's form of oratory strikes me still, however, as the most powerful of the lot, all other things being equal. He marshalled his words like soldiers and hurled them like bombs. His natural staccato style is the nearest approach to action itself. His speech at its strongest was near to liquidized impulsion. But other things were not 'equal' in Mussolini's case, and so the resultant was sadly disproportionate to Mussolini's abstract strength. Oratory requires not only a form and a content. These Mussolini had. But oratory requires a cause and an occasion with a people to perpetrate what the orator pipes. These latter Mussolini lacked. The cause for which he spilled so much laryngeal liquidity was itself passing, if not already passé when he mouthed the ideal of empire. He has been left, even apart from his tragic taking off, grasping the tattered raiment of only an illustrious ghost; and, at the worst, stewing in his own cauldron of bombast. Oratory, thrown back by a people's edgelessness, turns easily from pathos to bathos. Such is much of Mussolini's mouthing as it reads today.

The gods were indeed not kind in giving Mussolini the all too tuneful Italians as keys upon which to play a triumphal march from national mediocrity to imperial pomp. If he had been given the English as his people, resolute and full of stamina, Mussolini might have revived a fagging interest in empire in time to save for the twentieth century an ideal which fatigued the British through a long-drawn-out nineteenth century. But then that would have, in justice, given Churchill the Italians as keys to his wind-swept accordion. Such contrary-to-fact speculations are only whimsical in a world of power.

And yet not too whimsical to suggest a thought important. Churchill would have been a better operator to round out Italian daydreams, even as Mussolini might well have kept by bravado the might of an empire into which the British blundered and out of which they found not strength until today to muddle. Of all our orators four, Churchill was and is the most comfortable. He has enough of the malevolent in him to make him spicy but not enough to become like Hitler a devil power-driven toward the ideal in reverse. He has enough of the magnanimous to permit his imagining others in the enjoyment of a life which obviously he himself greatly loves.

Churchill was more comfortable than Roosevelt because he loved life as it is more than he yearned for the life that might become more ideal for more people through sustained effort. Not only did he not become Prime Minister to liquidate the empire; he did not become any kind of minister to reform the world at all. He was better, therefore, at nerving a strangely self-satisfied people to defend their island home (with all the purring comforts of that word 'home') than at exciting them to *offense* in the prospect of something probably dimmer in lustre than what they had. To live and to let live is the deepest reverie of the British soul, following discontentment with the 'great illusion' of a century of uneasy and only half intended conquest.

Churchill radiated contentment with life as it is. He seemed in all his easy undertones to be asking only to be let alone. He rose to truculence against only the 'Evil Ones' who would not let

him enjoy what life had bequeathed to Englishmen. This made his overtones singularly prepotent for the kind of world men would want after the exertions of war, if all men could be as replete as Mr. Churchill. Churchill required a Roosevelt to help him at the wind-work against a Hitler while the war was on, and the world (especially of the 'have nots' and the 'did haves') will long require a Roosevelt to make the Four Freedoms applicable to all races and conditions of men as the promised legacy of the war.

Mr. Churchill illustrates a minority view as touching the role of oratory. This art has long been said by most—and has here been said again—to exist for the sake of collective action. The orator arises—so runs the view—when there is something to be done, but which to effect at all must be done together. Men are reluctant to do things together after the excitement of the initial plunge into the gregarious. Discipline must follow the glow of the plunge. The orator comes to keep men's attention focused upon the common goal. Mussolini, to recapitulate, pointed constantly toward the musty ideal of resurrected empires; Hitler toward the terrible provincialism of a master race, scorching the earth as it marched hordelike. Roosevelt pointed roseately toward brightening skies: freedom from fear, from want; freedom to worship, and most of all freedom to talk as one will, to say whatever one pleases to say.

It would require a Churchill to live out richly and to body forth well the world which Mr. Roosevelt promised. There is lush justice in Churchill's living on after the other orators are dead and gone. Churchill alone goes back, and he goes back only in part, upon the ideal of oratory for action. He radiates what I have called the minority view of the matter, illustrating the meaning of oratory for ease. Even when Churchill summoned the British to 'sweat, blood, and tears,' it did not *feel* sweaty or bloody or lachrymose. It felt 'comfy' in one's own 'island home.' In part this impression, if I get it right, is created by the fact that Churchill is such a master of words that he actually *enjoys* using them for their own sweet sake. Here he approaches the poet who may very well say—as Emily Dickinson did say:

> I ate and drank those precious words.
> My spirit grew robust.
> I knew no more that I was poor,
> Or that my frame was dust.
> I danced all along the dingy days,
> And that bequest of wings
> Was but [a speech]. What liberty
> A loosened spirit brings.

One can easily imagine Churchill enjoying his words (as I saw him enjoying his paints at Marrakech during the War), talking as interestingly about pushball or poetry, about hunting or fishing, about drinking or dying—as about fighting and ruling. It is clearly not that he lacks glands for things heroic. It is, rather, that he joys in other glands quite as much as in the adrenalin of Mars or in the secretions of his own cerebrum. This man loves life; and as a lover indulges in talk as life's major extravagance. Others must make it an outdoor sport to raise it to the level of oratory; Mr. Churchill can treat it as it also is, the greatest indoor sport of our simian breed. This is the kind of orator we need adequately to make us love and deeply to let us live the life which required a Roosevelt to save us from the orators of idealistic inversion.

I hope that we shall in the good time of Providence hear Churchill's voice again, robust in Valhalla, ambling leisurely along to remind us in our haste that half the fun of life is but in flowing freely at the mouth. Knowing

that there will be for him there a Plutophone to bring him here, let us give thanks in advance with a heartfelt apostrophe to its earthly counterpart, the microphone, to which most of us are mostly indebted these days for the noble ministrations of this ancient, this ever honorable art.

Little Mike: You have been, many modern man's mouthpiece, and you will be yet for many a more. You have become mankind's mightiest mentor. You bear our words to the end of the world. And, all in all, what words they be! Sometimes but bubbles of the tea-table, rising to a babble before the liquored bar, and striding to a bickering before the enrobed bench. These words may be fun, or foolishness, or furious indictment of great wrongs. They may be but the retinue of sweet nothingnesses, all important, it is said, in the high art of making love. They may rise easily to a nobler gushing from the rostrum and the stump. They may become a veritable avalanche in the odious presence of hardly suffered wrong. They can assume the measured tones of sweet reasonableness in a strident world. In whatever form the flowing flows, the heart is eased of fulness so that it may enjoy itself to fulness once again, and back again. You bear impartially all our words on the wings of fame, now to the fulness of fruition, now to the doom of oblivion. You are man's magic means whereby mind meets and merges with mind. You are telling testament to the truth that they also serve mankind who only stand at orotund, yea who only sit before the microphone and word-picture for us the way to go.

As I mused thus at the latest Christmastide before my dear, but over-burdened friend, the microphone, I was budged out of my reverie upon classic orators, including these four latest Horsemen of the Air, by the contrast furnished by two contemporary aspirants of the high art. Strange ancient was one of them, taken bodily out of his simple setting in bygone times and sent breathless over the unwired ways of this new age. The perplexing indifferentism toward the messages which they bear can mean only that the wireless waves have no voice of their own wherewith to protest or to praise what they transmit. The worst had no more static than the best.

But the Prince of the Power of the Air, I reflected, would have censored these aerial offerings, had he not been on some moral holiday himself. To the first aspirant he might well have said:

Should the oxen ride in airships or trudge still upon the ground? You are a child of the slow-moving past, early-born and earth-bound. You served man well when he journeyed no faster than his own two feet could go; you survived man's first advance and attended him still when the strong ox and the fleet mustang came under his growing dominion; but eons have passed and man has changed. If I should give you a ticket through the quick wildness of my thin domain and you, surviving the ordeal, came to the palace of man, your clothes would scratch his furniture, and your speech would be but half remembered syllables of a childhood that man is content not often to recall. Stay off the air for your own safety if not for man's dear sake! Be warned by Shelley who himself could make words sing:

"O thou, who plumed with strong desire
Wouldst float above the earth, beware!
A shadow tracks thy flight of fire—
Night is coming!
Bright are the regions of the air,
And among the winds and beams
It were delight to wander there—
Night is coming!"

As his depressing echoes died away and that day waned to deepest night, there came a second messenger, knocking at the dial, craving audience with man in the name of man. The oratorical know the orotund: clear and strong rang out his voice over the illimitable space. Had the Prince of the Air been present, like this, I thought, his words would have gone:

You know the race of men. You speak no cant, you know no platitudes. When you articulate the old and dead, the old grow young and the dead live again. No fire burns so low as not to be fanned to flame by your breath. A living man, you speak to living men. Your

presence makes my unseen but far-reaching nerves vibrant with the pulse of things to come; my ether tingles to pass forward with speed of light what man is touched to hear. Speak on, speak on! It's joy to serve who serves all living generations. No trackless waste, no naked space can daunt your flaming soul! Fly on, fly on with Shelley's winged benediction:

"The deathless stars are bright above;
If thou wouldst cross the shade of night,
Within thy heart is the lamp of love,
And that is day!
And the moon will smile with gentle light
On thy golden plumes where'er they move;
The meteors will linger round thy flight,
And make night day."

ASPECTS OF THE BROADWAY THEATRE

JOHN GASSNER

THE first half of the 1947-48 season departed from recent tradition by revealing better quality at the expense of quantity without, however, revealing any discernible trend that would explain the improvement. *Laissez-faire* rules on Broadway, and managers produce what they like and what they can finance, and the pattern of the Broadway theatre remains the same haphazardly ventured collection of new plays, new musicals, importations from abroad, and revivals. Styles of theatre elbow one another or mingle in the same piece of work, and both realism and departures from realism are taken for granted. Certainly there has been no positive movement, like existentialism in France or the social militancy of the 1930's in America, to direct Broadway into any particular channel.

I

Among the new plays, Tennessee Williams' 'A Streetcar Named Desire' is not only the best but the most indicative of the flexibility of treatment that prevails on Broadway. Strongly rooted in the reality of character and environment, and replete with stinging naturalistic detail, this tragedy of a fallen member of the Southern aristocracy also abounds in poetic overtones, since the seedy heroine's compensation mechanism expresses itself in delusions of inviolate refinement; for Tennessee Williams there is no borderline between the prose of reality and the poetry of fantasy. His characterization of Blanche du Bois draws much of its pathos, in fact, from the contrast between her mask of gentility, which remains reality only for herself, and her sorry past, which is the sole reality for everybody else except her sister. Nor is there any sharp distinction between the elements of individuality and social background in the play. As in the case of 'The Glass Menagerie,' Williams, who has always had affinities with the sociological theatre, may be keenly aware of the nature and effect of environment, but he does not make society the protagonist. If Blanche du Bois is vaguely represented as the child of a decayed plantation family, if her refinement of class forms a pathetic contrast to the vitality of the New Orleans slum in which she has sought refuge with her sister Stella, Blanche's bedevilment is nonetheless highly personal. Perhaps Williams is nowhere so vulnerable as in his attributing her fallen estate to the traumatic experience of having married a homosexual who killed himself shortly after the wedding since this makes Blanche a special clinical case and places her beyond the compass of real tragedy. Williams can even be charged with confounding counsel a trifle: he insists on the special explanation, but he has made so much of the contrast and conflict between Blanche's upper-class pretensions and the proletarian environment of her sister's marriage with the Polish worker Kowalski that the play seems directed toward social rather than pathological explication as well as toward the implication that there is no salvation in the flight from reality.

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Indubitably there is a division of allegiances in Williams' artistry, and he stands with one foot in the social muddle while his other foot is firmly planted in highly individual morasses. There is something bohemian in his constitution, although he has been trying to shake it off ever since his 'Battle of Angels,' and this has made him fluctuate between the theatre of socal criticism and the drama of individual uniqueness. (In this connection, it may be worth observing that whereas the family life from which the hero of 'The Glass Menagerie' escapes is magnificently concrete, the resolution of that earlier play is decidedly vague.) Nevertheless, 'A Streetcar Named Desire' achieves a partial integration in so far as Blanche's destruction might have been slower and less complete if she had been better prepared for suffering and if she had found shelter in an environment less scornful of her pretensions and less inclined to tear them to shreds. When Blanche enters her sister's home her very presence is a challenge to her brother-in-law, Stanley Kowalski, and he takes particular pleasure in uncovering the fact that this superior being's past includes seduction of the young and prostitution. What the play, moreover, achieves is existence on two planes: as a personal drama and as a symbol of a remorseless struggle between a dying aristocratic world, still clinging to memories of its *noblesse*, and a vigorous democratic world that is more than a little lacking in the quality of mercy. It is not unlikely that Tennessee Williams was aware of writing his own special kind of 'Cherry Orchard,' what with the plantation being sold up after the improvidence of the aristocratic family, one sister succumbing to madness while trying to hold on to the past, and the other sister finding emotional security only by declassing herself and marrying Kowalski. But if this is so, it is only one more manifestation of the young author's talent for transfiguring literal reality, and this is already abundantly evident without any 'Cherry Orchard' symbolism in Williams' mingling of actuality and fantasy, as well as in the pity he brings to his story of a soul's shipwreck.

Jessica Tandy's performance, a triumph of acting art over less than perfect casting, conveys the haunting quality of the main characterization. Marlon Brando not only makes the animal vigor and obtuseness of Stanley Kowalski a dramatic factor in the play but creates a living person compounded of contrasting elements of kindness and brutality, shrewdness and stupidity, impetuosity and calculation. Much of the credit, however, belongs to Elia Kazan's direction which individualizes every performance and astutely alternates quiet and explosive scenes with sharp effect. And like Williams, Kazan has not hesitated to take liberties with the conventions of realistic staging, using atmospheric effects freely, punctuating the demented Blanche's scenes with eery music, and at one point making the back wall transparent to provide glimpses of the slum street outside. The setting by Jo Mielziner makes a dynamic habitation for the action by means of the long expanse of the Kowalski apartment, broken up into several small rooms and flanked on stage right by the frequently occupied stairway of the noisy tenement. Mielziner has added highly expressive lighting and considerable stylization by means of an inverted front door and the scrim back wall. The ultimate effect neatly creates a background that is a fatal trap for Blanche but is a living and exuberant place for those who live in the real world.

2

Artistry of this order is of course as rare as it is excellent, and it cannot be reported that any of the other new plays possessed it to the same degree. The salient feature of the Robinson Jeffers adaptation of Euripides' 'Medea' is Judith Anderson's performance. It belongs to the grand style and is the kind of acting we associate with Rachel and Sarah Bernhardt. If it does not seem outlandish in the 'Medea,' the reason lies not merely in its appropriateness in a play of such primitive emotionalism but in the extraordinary virtuosity of Miss Anderson. Only a superb actress could have pitched her acting so high at the beginning without risking an anticlimax at the end. No matter how often her piercing outcries and violent movements could have toppled into the abyss of the absurd the effect is not absurd. Broadway has seen nothing comparable to this overpowering performance since Olivier's Oedipus in the Old Vic production. It is difficult to determine which is more impressive, the technical skill and endurance of such acting or its magic, but both stem from the same interplay of personality and seasoned technique. Inevitably perhaps, all the other performances, exclusive of the veteran Florence Reed's playing of Medea's nurse, are dwarfed and drained of vitality by comparison; besides few actors in America can manage the heroic style nowadays.

If the 'Medea' strikes us as a bravura piece for Miss Anderson rather than a completely realized production the reason may lie in the prettiness of the staging by John Gielgud and the merely conventional adequacy of the setting by Ben Edwards, which lacks the galvanic power of such expressive detail as the unforgettable primitive statuary in the Old Vic's 'Oedipus the King.' Since primitive force is attributable only to the Asiatic Medea, and the Corinth in which she suffers her destiny is a civilized city, it might have been inappropriate to bathe the entire production in primitive colors. Nevertheless, the production need not have been arranged so much as a conventional stage picture, and the action could have been carried off with less posing by the minor characters. But this is Medea's play, and limitations in the production seem inconsequential whenever Miss Anderson is on the stage, which is nearly all the time. Nor is there any reason to find fault with the Jeffers version which is a revision of his published text. It rarely vaults to the firmament of great poetry, but it is vigorous and actable, natural without being too often commonplace, and free of any encumbering treatment of the chorus. It is vastly superior to the Gilbert Murray version; so much so, in fact, that it calls attention to the importance of using new translations and adaptations if the Greek drama is to be resuscitated in our time. If this is in itself a desideratum on Broadway it is not so much because the public could benefit from a classical education as because the theatre is greatly in need of excitement while the flow of even fairly interesting new plays continues to be slow.

3

How the theatre is to find the excitement of great drama in terms of contemporary interest is, of course, a major problem. Few playwrights and producers solve it. Perhaps the recent war can be counted on to supply some stimulus in retrospect; at least one play of the season suggests such a possibility. The tensions of the war permeate William Wister Haines' 'Command Decision,' and these are translated into a situation that seems original largely because war

plays have hitherto tended to focus attention on the fighting forces rather than on the higher personnel. 'Command Decision' justifies its title by concerning itself with the headquarters of an air force command in England, and by revolving around a brigadier general's difficult decision to sacrifice large numbers of fliers in an effort to destroy Germany's jet-propulsion plane output at a critical point in the war. His inner struggle and his difficulties with compromising superiors and obtuse congressional committees make poignant drama by virtue of the lean but expressive text and the masterful realization of reserve and anguish in Paul Kelly's performance. John O'Shaughnessy's direction has assured the production not only authenticity but well placed contrasts of characterization as well as variety of mood and stress, and here again a Mielziner setting proves to be expressive without sensational means. There is nothing romantic in 'Command Decision,' and the poignancy of the play arises from the fact that all the calculated decisions concern an expenditure of human life, and that the calculations must be made by an officer whose sensitiveness is exceeded only by his intelligent awareness of what needs to be done.

Nevertheless, it is too much to say that 'Command Decision' is pitched on the summits of dramatic composition. The businesslike literalness which provides both the pathos and the irony, as well as the comment on modern warfare's routine murderousness, limits the scope and depth of the play. It demonstrates why factual realism cannot produce great drama even in expert hands since its virtually documentary style leaves us at best to imply the inner self, shows us only the surface manifestations, and restrains expressiveness through speech and action.

The journey into the darkness of human history possesses agitations and revelations that elude even the high-grade journalism of the able and self-possessed author of this play. Neither did it emerge from the efforts of Theodore Ward in 'Our Lan',' a play which tried to convey the high hopes and disappointments of the emancipated slaves of the Reconstruction Period. Unlike 'Command Decision' in which a single character was set in the center of the action, 'Our Lan' ' told the story of a group on an island off the coast of Georgia. Mr. Ward failed to get beneath the surface of history, and his personal drama was submerged in the group picture. Mass drama is, of course, a legitimate form of dramatic composition, but the danger of diffusion can be overcome only by exceptionally intense writing or the happy choice of a continually active conflict, as in 'The Weavers.' Eddie Dowling, who directed 'Our Lan',' must have been aware of some deficiency in this nobly intended play when he tried to lave it in atmosphere and buttressed the action with spirituals. Had he left the author's chronicle to its own crudities the effect might have been more dramatic since the unvarnished tale possesses a rough-hewn sincerity and some stark drama. Broadway, as many a finished Theatre Guild production has shown, has revealed a not always well advised tendency to dress up a play rather than correct its faults, to varnish and polish that which would be more impressive if the knots and joints were allowed to show. An excess of professonalism often has a taming effect. The limited facilities of many amateur theatres may be more of a blessing than their practitioners realize.

4

By not 'dressing' Bertolt Brecht's 'Galileo,' the Experimental Theatre pro-

duction directed by Joseph Losey managed to show this historical drama to advantage. Since no effort was made to conceal the fact that this was cerebral drama the play emerged as a tragi-comic study of a great intellect at war with its times but imprisoned in a gross body full of caution-dictating appetites. Using a *commedia dell'arte* style of staging, rudimentary settings, and a small *a capella* choir of boys, the production was somewhat too skittish. An almost too informal although impressively sure performance by Charles Laughton could not be to everybody's taste, and some avoidable crudities such as the incomprehensibility of the singing proved irritating. But the play had its say in its own terms and was, on the whole, a stimulating experience. Since it was not intended to be emotionally stirring, in accordance with Brecht's well advertised theories of epic theatre, its effect was somewhat elusive even if its meaning was perfectly clear. Detachment is precisely what Brecht wants from his audience since he distrusts the satisfactions it derives from wallowing in emotionalism. But both the play and the production lacked a fixative of some kind; we need either an emotional complement or an insistent social problem (as in the Federal Theatre's living newspapers, 'One-third of a Nation' and 'Power') if the so-called epic theatre, which is really a species of documentary and analytical theatre, is to exert its full power. Otherwise it will merely titillate the intelligentsia contrary to the intentions of the epic school which aims at influencing society.

Regardless of the pros and cons of epic theatre, however, it is a lamentable fact that the American theatre has not been particularly successful in recent years when it aims at the mind, and Brecht's method has the advantage of objectivity, clarity, and precision. These are, indeed, the virtues of high comedy. Comedy has always afforded the best opportunity for the critical mind, and if 'epic' style has any claims upon our interest (and I believe it does) it is only because there are complexities of social thought or historical fact that need greater expansion than comedy has had since Menander. A warning lesson may be taken from Donald Ogden Stewart's liberal tract for the atomic age, 'How I Wonder.' Mr. Stewart tried indirection in the form of fantasy, bringing an interstellar figure to the consciousness of a scientist when he needs spiritual support in his struggle with academic reaction, but the author only added confusion to the discursiveness of his play.

5

Broadway, as usual, encountered the fewest difficulties when its ambitions were limited to dramatizing an emotional crisis in plain realistic terms. At the worst, the results were inconsequential as in the new Hugh Herbert comedy 'For Love or Money,' which will probably infiltrate the amateur theatre because it is easy to produce and does not tax its audience. From any critical standpoint it is a contrived and tasteless comedy, and it owes its success to an exceptionally vivid performance by the young actress June Lockhart. On a considerably higher level, 'Eastward in Eden' proved to be a sensitively written but altogether too static evocation of Emily Dickinson's alleged passion for the Reverend Charles Wadsworth. Dorothy Gardiner's play uncovered the hitherto hidden talents of Beatrice Straight, whose performance radiated Emily's intelligence, and the writing succeeded in materializing an attractive character that could conceivably have written inspired poetry. John Van Druten's 'The

Druid Circle' proved to be an uncannily penetrative study of frustration in a narrow academic environment and created a steadily engrossing character in the shape of an acidulous pedagogue. As was to be expected Leo Carroll realized the part to perfection; the characterization was so complete, thanks to both the author and Mr. Carroll, that it earned as much sympathy as antipathy. 'The Druid Circle' is indeed a lesson in compact dramaturgy, and its failure to win a large following is hardly a reflection on its author who has never written with more conviction and expertness. The play is likely to find greater appreciation in university and community theatres. Still Mr. Van Druten's experience with 'The Druid Circle' is one more indication that even such expert realistic dramaturgy no longer fascinates the American public. A play that during the 1920's would have struck Broadway as sensational in its honesty caused nary a ripple in the public consciousness.

If a kindred play like 'The Heiress' fared better and has already scored considerable success the reason lies perhaps in the more appealing theme (appealing especially to feminine sensibility) and in some compromise with the canons of popularity. Like Van Druten's play, 'The Heiress' is a psychological study of frustration, and this dramatization of Henry James' 'Washington Square' by Ruth and Arthur Goetz makes much of the perversity of a father's contempt for the daughter who was born to him at the expense of his wife's life; in overestimating the long deceased mother at the expense of the daughter he deprives the latter of a girl's claims to charm and love. Basil Rathbone and Wendy Hiller create tense and believable drama in the parts of the father and the daughter, and the Jed Harris production is a miracle of sensitivity that never becomes maudlin and actually crackles with the conflict of wills. Even the failure of the last scene to climax the play after the father's death detracts little from the hold of this dramatization on audiences that are grateful for recognizable human relationships.

The socially minded critic will not perhaps go far astray if he defines this interest as rather narrowly middle-class. Realism was far more provocative as applied three-quarters of a century ago in Europe and a quarter of a century ago in the United States. Part of the critic's pleasure in encountering 'The Heiress' derives from the discovery that it manages to be so alive when one has long tended to consign its matter and manner to a vanished age. This is, of course, a silly assumption, and interest in the commonplaces of life is actually mounting at a time when the larger problems seem so overwhelmingly confusing and formidable.

Whether this tendency can produce a vigorous and imaginative theatre is, needless to say, a different question. It is likely to be answered in the affirmative by those who are partial to the latest Rodgers and Hammerstein musical drama, 'Allegro.' It seems to entrance the multitude and offends the few with its glorification of the commonplaces of birth, infancy, mooncalf love, and rustic virtue. It also makes rather questionable use of the conventional notion that life in the big city is riddled with corruption, and closes platitudinously. It can command admiration even from the critical faculty for its original use of projected scenery, an expressive space stage, and a chorus treated as a Narrator rather than as a spectacle. Particularly resourceful is the song and Agnes de Mille ballet, 'One Foot, the Other Foot,' which accompanies the infant's first

steps; and the number entitled 'Yatata, Yatata, Yatata' is an almost Swiftian satire on shallow social life. 'Allegro' is most objectionable on the grounds that its simplicity is specious and that it employs ponderous oratorio methods and huge production numbers to express the obvious; only when the style is tenderly mock-heroic in early scenes does the play escape this criticism.

If the commonplaces are to be handled effectively one is likely to want to entrust them to British playwrights who have the kind of good taste that Henry James has lent to 'The Heiress.' They at least have the decency of reserve which makes for conviction as exemplified in J. B. Priestley's 'An Inspector Calls' and Terence Rattigan's 'The Winslow Boy.' Like 'Allegro,' Priestley's piece was a morality play. In spite of a tricky conclusion based on the author's continued fascination with the fourth dimension 'An Inspector Calls' presented a quietly persuasive plea for social responsibility with a story of an upperclass family's unwitting involvement in the suicide of a shopgirl. 'The Winslow Boy' treated the theme of civil liberties knowingly with its actual case history of a father's legal battle over the expulsion of his little son from a naval academy. The fact that the cause of this rumpus, which ultimately reaches Parliament, is a blithely unconcerned schoolboy, that the champion of justice is a rather ordinary member of the Victorian middle-class, and that the lawyer who finally wins the case is a formidable conservative provides a treatment that is all the more compelling for its mask of stuffiness. The performances of the British actors could give us lessons in both simplicity and precision It is indeed, if one may judge from recent examples here, when the British strive for excitement that they are most likely to come a cropper. Their constant flow of melodramas continued to strike Broadway as tepid; their satirical revue 'Under the Counter' seemed anemic; and the John Gielgud production of Rodney Ackland's 'Crime and Punishment,' although directed by the transplanted Russian, Theodore Komisarjevsky, seemed more febrile than stirring and rather less than genuine. Even Gielgud, who played Dostoevsky's Raskolnikov with great virtuosity, fell short of conviction; there were moments when Raskolnikov looked suspiciously like 'Earnest' in last season's Oscar Wilde triumph. The fault is, however, not exclusively British, as the American actors were no more convincing. The exception was the veteran Reinhardt actor Vladimir Sokoloff whose playing of the philosophical police inspector was a masterpiece of body control, timing, and fluidity.

6

There is no dearth of competence on the stage, but magnitude remains the least conspicuous of the attributes of the present-day British and American theatres. Our hunger for it alone would explain the eagerness with which we receive 'A Streetcar Named Desire,' although it gives us more pathos than tragedy, and for 'Medea.' The same need probably accounts for some of our avidity for revivals. Last year was rather catastrophic for revivals, and the unencouraging career of the American Repertory Company and Theatre, Incorporated caused a reduction of efforts in this direction during the first half of the present season. But the Maurice Evans production of 'Man and Superman' and Miss Cornell's 'Antony and Cleopatra' ranked high on the list of Broadway's patronage. In both instances, nevertheless, the expected splendor of mind or spirit was not entirely in evidence.

Mr. Evans actually steered clear of the possibility of achieving it in the case of Shaw's play because the risks were too great. By omitting the third act, which includes the Don Juan fantasy, he presented a compact comedy that is very sufficient for purposes of entertainment, as is also his marvellously limber and rippling performance. Yet it may be said of Evans' Tanner that his intellectuality has too much of the brightness of a college Sophomore, that he is hardly the Shavian hero who holds that moral passion is the only passion worth having. Tanner was, in spite of Shaw's comic assessment of the role, a fellow of greater stature, and the only reason we can have for not taking any serious exception to Mr. Evans' acting is that he fits the abbreviated 'Man and Superman' so well. But this in itself is, after all, a criticism of the production, which makes a comedy of manners out of a play that has larger claims upon our interest.

Miss Cornell and Mr. McClintic must be credited with higher aspirations since they have produced an 'Antony and Cleopatra' undwarfed by timid excisions. Their production captures, at least in text and intention, the turbulent struggle for empire that is bound up with the passion of the lovers. There is nothing picayune about the vivid Leo Kerz settings, and the stage is always full of expressive movement. Godfrey Tearle's Antony, in whom the soldier is conspicuously at war with the lover, is a memorable creation, and Kent Smith's Enobarbus is a complete realization of that complex character. Miss Cornell herself brings great beauty as well as nobility to her Cleopatra and displays her familiar luminosity in several scenes. What is lacking in the production is a sufficient quantity of passion, which is mainly a deficiency in Miss Cornell's performance, personality, and voice. A stronger, more emphatic style of acting, like Judith Anderson's, would have been immensely helpful.

Considered closely, moreover, the production itself is open to criticism. Some of the playing areas when Miss Cornell is on the stage are too large or have too much clear space to concentrate attention on her drama, and other scenes push the action too far back with the result that her acting and voice become too distant for a full effect. The use of separate settings disjoints this expansive drama. A unit set might have brought the tumultuous political action, especially in the short scenes, to a greater unity of impression. The short scenes, played at extreme sides of the stage and not particularly well lit, are too centrifugal. The multifarious action of 'Antony and Cleopatra' seemed too perfunctorily presented as if out of loyalty to the text rather than out of a true appreciation of the spirit of Shakespeare's tragedy. Plays of this nature seem to cry out for a director to bring their action within a circle; otherwise they run off at the edges. A revolving stage or a unit setting, or simply an Elizabethan platform on which scenes could be plainly brought forward and centered, would have enabled the production to assault the audience with Shakespeare's language and packed excitement instead of somewhat politely wooing it. The present production is admirably smooth and polished, sensitive and extremely beautiful, but it falls quite short of being overpowering.

It is conceivable that some university or community theatres could have provided a more effective scheme of staging, even if they could not have supplied the requisite performances. If for no other reason than its more limited means, although I believe there are other and more creditable reasons, these theatres

manage to bring plays into sharper focus. Broadway had an example of this last season when the Dramatic Workshop of the New School, directed by Erwin Piscator, performed Sartre's Orestes version 'The Flies' on its tiny stage with the aid of a small turntable; and another example was exhibited this season when the Workshop produced Armand Salacrou's expressionist drama of the French resistance, 'Nights of Wrath.' This play was written in many scenes and took such liberties as bringing living and dead characters into conversation in order to express the idea that the historical past is never quite dead. But at no time did any part of the action fly off at a tangent because the unit set, altered only by the magic of the switchboard, drew the strands into an emotional knot. As both the Sartre and the Salacrou plays are part of a repertory in the Broadway area they belong to the season, and they provide a little of the magnitude that many a costly production somehow misses.

SPEECH AND THE DOCTORAL CANDIDATE

JOHN D. FORBES

THIS is an unsolicitied testimonial. A historian and a rank outsider to the field of speech, I am here taking up the cudgels for speech training for graduate students in all disciplines.

Candidates for the Ph.D. willingly undertake an unnatural and for the most part unhappy existence for a prolonged period of time to secure the degree. Throughout this time of travail they are buoyed up and urged on by the reassuring belief that their expertly planned departmental program will fit them for a scholarly career. As it works out this assumption is only partly correct. They will be exposed to a vast body of erudition, and they will acquire exacting research techniques; then, God willing, they will pass examinations and be certified. But this is not enough.

Suppose a man does know a lot; suppose he is a master of method; suppose he even thinks up new ideas; what good does this do him or anybody else if he can't communicate his knowledge, his thoughts, his findings to others?

Too many college teachers are unable to break through the glass curtain and make contact with their classes, and too many researchers do not know how to present their results effectively.

Nor is this inability to communicate merely a state or period of initial diffidence to be outgrown automatically and effortlessly with the passage of time. If a man cannot express himself intelligibly at the outset of his career the chances are that he will not do much better at the close of it.

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Think back to your own undergraduate experience or take a sidelong glance at your colleagues in the teaching business. Think of all the teachers of whom you have heard it said, 'I guess Snodgrass knows his stuff, but he can't get it across.'

If Snodgrass can't get it across he is falling down on the job; his students are being defrauded out of their tuition money, and if he does have any thoughts to convey to the world he is getting them off to a mighty weak start.

To shrug and observe that 'We can't all be orators' is to miss the point entirely. Heaven protect us from oratorical teachers; the 'infatuation with the sound of own words department' is a blight on its own account. Spare us the beautifully turned out address which is repeated year after year verbatim lest any new idea mar its Awful Symmetry.

What is needed is a short session of instruction as a required part of graduate study to enable the new Ph.D. to do the job that he will be hired to do.

What are the shortcomings that you find in the speech of college teachers? Let's be specific. Here are a few which have exasperated me.

1. They have not learned how to organize the material in speech form, and sometimes not in any form.

The classic case is that of Professor Winkle who used to bustle into his nine o'clock class with a green baize bag full of notes which he would immediately pour out on the desk top producing much the effect of an upturned waste basket. Burrowing into this mound of

debris he would extract the raw material of his lecture as he went along. No one went to sleep in that class but nobody learned very much of a connected course either, partly because it was not connected, partly because the rummaging process was so entertaining to watch.

Everyone has witnessed less dramatic examples: the professor who drones on and on laboring his point or wandering miles away from it, the can't-see-the-forest-for-the-trees professor.

A familiar variant on the organization theme is Learned Paper Trouble, the failure to realize that writing to be heard with the ear is quite a different thing from writing to be read with the eye.

Go to any gathering of specialists such as the Christmas holiday meetings of the American Association of this or that. The Old Home Week aspect of the sessions may be sprightly indeed but how many of the papers, even on live topics, were pepared for maximum clarity and impact when read aloud? Happily, you can usually read them afterwards in the Proceedings—six months or so later.

Some instruction in speech could do wonders for making the budding academician *aware* of the difficulties and suggesting methods for meeting them.

2. They can't be heard beyond the first two rows.

Nothing is more frustrating than to have the pearls fall just out of reach. The post-war boom in college enrollments has introduced the electronic public address system in a number of schools but only for the larger lecture halls so this is not a technologically obsolete shortcoming.

The mumbler, the chewer-and-swallower of his own words, is a conspicuous exhibit in this array of unattractive types but how many inaudible speakers there are! The mouth moves but for the greater part of the 'audience' nothing comes out. Worse than hearing nothing of the lecture is hearing a fraction of it; you can't even relax and worry about the vicissitudes of your private life when every fourth word comes through.

If the speech people know their job they can cure this fault in short order, particularly since a large part of the cure is in the diagnosis. How many mumblers know that they mumble?

3. They *diddle*, or whatever it is that they do do with the hands, face, or feet that distracts the audience from what they have to say.

Professor Tupman brandishing his out-sized Phi Beta Kappa key on its chain is probably the outstanding offender but he is only one of many. The good Dr. Bardell, a genius in his field, sits cross-legged on top of the desk the way tailors were once supposed to. He chain-smokes Turkish cigarettes and deposites the stubs about him in a great ellipse on the floor. Fascinating to watch, like the antics of Winkle the burrower noted above, but is it conducive to constructive thought on the Platonic dialogues, the subject of his course?

Go into Professor Dodson's lecture room just before class and you find the students huddled together as far back in the room against the rear wall as they can get. What's the trouble? Dodson is a peripatetic. He marches up and down as he talks so the farther back you sit the less of an arc you have to turn your neck. Class in session resembles the crowd at a tennis match faithfully following the ball back and forth.

These mannerisms get between the teacher and his class and materially lower the effectiveness of the learning process. My proposal is to eliminate them before they develop, before they become ineradicable habits.

4. They abuse the English language.

Provincial speech is Item No. 1 in this category. The educated man speaks the cultivated speech of his region, not the rustic speech. The teacher who uses provincial speech is difficult to understand outside of his own section of the country, and he debases the currency of the language in the process. The European visitor has a similar obligation to improve his English diction if he is going to address American audiences.

Particularly inexcusable is the conscious retaining of provincialisms and errors of speech because a heavy Southern or Viennese accent is found to register a spurious charm with some auditors and the intellectual scrutiny of what is said is consequently less rigorous, or because the possessor of the defect fears to appear superior to his early associates if he speaks differently from the way they do.

Grammar trouble, the inability to use *like* and *as* correctly for example, is another common shortcoming. A lack of feeling for words, the failure to steer an even course between the pretentious and the meager vocabulary, is still another.

The important aspect of this whole question of the speech needs of men and women in academic life lies not in the enumeration of the specific nature of those needs but in the insistence that they exist and that they be recognized and ministered to while the candidate is still in some measure subject to the control of the degree-granting authority.

Naturally, no student would admit to having the time to devote to receiving instruction in a subject so far removed from his immediate field of concentration as speech. But he will have even less time after he receives his degree and gets a job. For his own sake, then, and in the interest of his possible future students or audiences and for the best development of the language, he should be required to endure a brief exposure to professional instruction in speech.

FORTY YEARS OF DEBATE PUBLISHING

EDITH M. PHELPS

IN 1903 The H. W. Wilson Company was incorporated in Minneapolis and moved into a building of its own opposite the gateway to the campus of the University of Minnesota. In addition to its bookstore and publishing activities it had a small printing department to which faculty members of the university were accustomed to resort when they wanted something put into print. To it one day came the university librarian. He had discovered to his horror that one volume of a new and prized set of the *Review of Reviews* was defaced by a section of worn and blackened pages while the rest of the volume remained in its pristine condition. On inquiry he discovered that the members of a class in public speaking had been using the article in these pages in preparation for a class debate on capital punishment. To prevent the repetition of such an occurrence, this canny man undertook to find out in advance what the next topic for debate was to be, and to select and have reprinted a few good articles on the subject so as to prevent such wear and tear on his precious bound volumes of periodicals.

It was at this period also that the Secretary of the Minnesota High School Debating League (then under the supervision of the University Extension Division) had been coming to the Company each fall with copy for a pamphlet to be distributed to the member schools in the state. This pamphlet contained, in addition to information concerning the League, a selection of articles from periodicals and other materials on the questions recommended to the schools for the season's debates. These collections of articles were often supplemented by bibliographies.

From such events the series of handbooks on subjects for debate issued by the Wilson Company evolved. As publishers of the *Readers' Guide to Periodical Literature*, it received frequent letters from users of the *Guide* for copies of articles indexed. In response a department was set up, known as the *Cumulative Reference Library*, for the assemblage of copies of articles from periodicals and other suitable materials for loan to those requesting such aid. This service was often called upon by clubwomen and debating societies but mostly by schools, debate coaches, and others wanting material on the subjects for debate chosen by these school and college leagues. Public libraries were limited then mostly to the larger or older communities and were out of reach of the large rural populations of the Mid-West and the Far West where organized interscholastic debating made its greatest headway. School libraries at that time were virtually non-existent. This reference service found a steadily increasing and spreading demand for the materials it furnished until in time its duties were largely absorbed by the University and State Library extension services and the Company discontinued it. But the success of the *Cumulative Reference Library* both demonstrated the need and provided in part the market for the *Debaters' Handbook Series*. The first title issued was the *Enlargement of the*

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United States Navy by Clara E. Fanning. From that point the Series became my responsibility, as well as the *Debaters' Manual*, the *University Debaters' Annuals*, the *Reference Shelf*, and other books on debate or public speaking issued by the Company.

To make the Series responsive to the needs of the debating public it was necessary to keep closely in touch with what was going on in the field. This involved over the years continual correspondence with leaders and instructors in speech and debate, constant perusal of the literature that has been published, and occasional attendance at the conferences held under the auspices of speech associations, and also at an occasional debate. The personal associations resulting from such continued contact brought many pleasant experiences and recollections.

I believe it was Frank A. Hutchins of the University of Wisconsin who built us the first extension division with the two-fold aim of providing the people of the state, especially those out of reach of the established libraries, access to books and information through the traveling libraries, and the means of expression through the organization of public forums and debates. This extension work spread to other states. That high schools were organized into debating and speech organizations under the aegis of these extension divisions was due, it seems, to the great need university faculties found among the newly matriculating students for instruction in the mastery of the spoken as well as the written word. The result was the establishment in many states, especially those of the South and West, of High School Debating and Speech Associations to which the University Extension Association, or some other state agency, provided aid by setting up a framework for local and interscholastic debates, choosing suitable questions, and providing reference materials.

Colleges were similarly grouped in associations and leagues—I remember well the Triangular and Pentangular Leagues of those early days and the elaborate schedules based on permutations of A, B and C, and sometimes D and E, to give each member in the group equal opportunity to meet every other member and to compete in the final championship meets. Then there was the Central Debating League, remembered for the publication of some of its intercollegiate debates.

At that time each League chose its own question, and long was the list of Leagues and their questions made up in the offices of The Wilson Company each year. Duplication of subjects was common. Now these state organizations have an association of their own, the National University Extension Association, which recommends one question yearly for debate and publishes its own handbook. It is gratifying to record the cordial cooperation that has always prevailed between the Association and the Wilson Company in the selection and dissemination of published materials. I remember one time being invited to attend a meeting at one of the yearly conferences of the National Association of Teachers of Speech (now the SPEECH ASSOCIATION OF AMERICA) where three questions were to be selected from a large list of suggestions submitted by the member Leagues. It was revealed to me that day that agonies of embarrassment could result to the individual coach from the selection of a question that was too alien to the interest of his community, or too likely to arouse undue local rivalry or antagonism.

Colleges and universities have also become grouped in larger bodies and

fraternities who choose their own questions for the season's debates. The publication of the *University Debaters' Annual,* now in its thirty-third year, gave further opportunity for contacts with the debate field, one of the definite and enduring rewards of the efforts of these forty years.

A survey of the subjects covered by the Handbooks published from 1908 to the present reveals some amusing and interesting sidelights. Read in chronological order they reveal, beyond the course of debating itself, what political and social issues have engaged the attention of our press and legislative bodies over the years, for debaters have always chosen topics of national interest for discussion. Two of the first subjects covered by myself were the *Income Tax,* now firmly entrenched in our economy, and the *Initiative and Referendum* of which little now is heard. Another subject was the *Recall,* and at that time Rome G. Brown, chairman of a committee of the American Bar Association to oppose the question, resided in Minneapolis. A letter to him brought not only the pamphlets asked for but a prompt invitation to visit and examine his collection of material, backed up speedily by the loan of his car and chauffeur to conduct the editor to and fro. Not everyone so promptly evidences the sincerity of his invitation. This gracious courtesy, as well as the impact of the warm and generous personality offering it, is another treasured recollection.

Woman Suffrage was the next title and the subject apparently had its influence on one who felt keenly the injustice of being classed with idiots, children, and the insane as to political competence while having to pay the income tax. I can't quite remember how it all came about, but I was treasurer of the local woman's suffrage association. Then, after removal of the Wilson Company to the East I was assigned to do some house-to-house canvassing one Saturday afternoon to interest voters in the ballot soon to be taken. It was a Negro section of the town, and I remember the men as mostly polite if amused, while the women were almost invariably antagonistic. Next, as a watcher at the polls, I was the first one invited to read the returns on the back of the then new voting machine when the polls were closed—an empty honor, probably offered by way of consolation for we lost. Having the sort of mind that often retains the trivial while forgetting the important, the mental picture of the great suffrage parade in New York is overshadowed by the story Judge Florence Allen told of her part in it (she was large of figure) when a male bystander pointed a rude finger and cried, 'That fat one there—she won't git far.' I drew the line at suffragette tactics, however.

At one interval we brashly undertook subjects such as *Evolution* and *Fundamentalism* (it must have been at the time of the Tennessee trials). One forthright librarian, commending us for *Evolution,* stated that in her opinion most people seemed to think that 'the Bible fell from Heaven, printed in covers, and bound in the English language.' *Marriage and Divorce,* calling for uniform laws for all states, would still be useful today to judge by recent arguments in the press. Of all the questions handled, I can remember only once that we were accused of promoting a question for some political motive of our own. *The Metric System,* innocuous as it seems, brought us a letter of denunciation for working hand in glove with the Comintern. (The writer of that letter was not connected with scholastic debating.)

The *League of Nations,* accompanying the establishment of that ill-fated body after the First World War, ran the editor ragged for more than a year. The book was first published as the discussion was nearing its height, and as it and succeeding editions went out of print with unbelievable rapidity, the book was continually being revised. The amount of material constantly pouring from the presses was enormous. After the League was finally settled in Geneva, interest turned elsewhere, and the editor could breathe once more.

In the editing of the Wilson Company debate handbooks it was a point of honor with editor and publisher, and one impressed upon all compilers, that to make the best choice of materials for the volume, all the literature that could be found must be read or at least examined. Sometimes, a subject was so new or so ephemeral in interest as to make the scraping together of enough suitable material for a volume a difficult job. More often, and especially in these days, there is altogether too much matter to be covered and a veritable haystack must be combed to find a few needles. One is tempted to deplore the ease with which print can be used to 'sound off' personal grudges and unconsidered opinions—for all has to be examined in order not to miss what there is of real merit.

This increase of late years in the mass of materials to be examined adds greatly to the editor's labors and also to the time needed for editorial work—often at a period when timeliness in publication is paramount. It has also added to the publishing costs of a series of volumes where increase in price is to be avoided as long as possible—low price being one of the factors necessary to a good sale.

Sometimes, the most desired article cannot be had because the author wants to save it for some other purpose or because the fee asked is too great for this low-priced series. Not many copies are sold after the first year, and it is a fine point to determine how many should be printed to cover the current demand and to take care of possible future sales. Reprints are to be avoided unless a future market is in sight for 500 or more copies. And with printing costs at their present new heights, this margin is probably too small.

With the organization of debate in schools and colleges came a literature of its own. Aside from the few texts then available, pamphlets were issued by the headquarters of debating leagues and associations, and in them appeared with increasing frequency discussions of the art of debating and methods of conducting debates, most of them based largely on personal observation and experience. These might consider such features as the criteria to observe in the selection of a suitable question, or where and how to gather material and marshal effectively argument, evidence and proof, or how to judge the debate. It occurred to Mr. Wilson that a collection of these articles under one cover would be more useful to coaches and instructors than scattered as they were, and the *Debaters' Manual* was the outcome. Setting up first as a framework an outline of the steps necessary in the preparation of a debate from the selection of the question to the final delivery, the available literature was collected and analyzed. The most suitable was selected and arranged to cover the necessary steps in logical order, and, with the permission of the authors, reprinted. The *Manual* also devoted a section to organization of the debating league or society and of interscholastic debating, with examples of constitutions and by-laws, and other mechanical devices that had

proved their worth. The bibliography of debating which accompanied each edition up to the sixth and last indicated a considerable growth in the literature as the years went by. All this exercise kept the editor pretty closely in touch with what had been written over the years in the debate texts and pamphlets and also in the journals and organs of the various fraternities and associations.

I have been asked what improvements there have been in published materials for debate during these years. I have tried to marshal my impressions as best I can. It seems to me there has been a decided development and change since the time the first *Debaters' Handbook* was published. The few early texts, including those of Foster, Shurter and Lyon, and the pamphlets of the high school debating leagues—I remember especially those of Minnesota, Wisconsin, California, and Texas—were largely occupied with the techniques of debating and how to win. The rules and terminology of formal logic were applied to the formulation of argument and proof, and strategy held a prominent place. It was customary for speeches to be written out and committed to memory. Debaters frequently found themselves in a position similar to that of the college athlete, often accompanied by fellow students to the contest where they cheered him on and where he was expected to uphold the honor of the home school at all costs. There was resultant pressure of local student body, school boards, and press upon the coach to turn out winning teams, forcing him often to give more than due aid to the debater in the preparation of his speech.

But as time went on, this newly formed educational activity became self-conscious and began to turn a critical eye upon itself. With the organization of the National Association of Academic Teachers of Public Speaking and the publication of the *Quarterly Journal of Public Speaking* (forerunner of this journal) attacks appeared with increasing frequency on the features of interscholastic debating that were questionable from an educational point of view. Text books, debating fraternity organs and periodicals, and articles in educational journals increased considerably in the years following. The impression they have left is of an increasing attempt to make of debating the educational force its early promoters intended it to be, and to relate it more closely to the student's natural development and observation of the world in which he finds himself. Outwardly, the formal two- or three-man debate, with rebuttals and three-judge decision, has been partially supplanted by such forms as the Oregon plan, the panel discussion, the open forum, and the radio debate, with a single critic judge, audience vote, or no decision. The terminology of formal logic has given way to simply worded discussions of argument, evidence, and proof in terms of the fundamental methods of reasoning which the student uses in everyday life and with which he is familiar. Debate has become less of a formal exercise, and more and more integrated with other parts of the curriculum in the effort to make of the student an articulate as well as a well-informed individual. There has probably been some loss as well as gain—more than a few former debaters who have become leaders in our political and social life have attested to the value of formal debate. But I believe that the gain in being able to think on one's feet and to shift one's arguments to meet the opposition will stand in better stead than whatever loss there may be.

It seems to me that in all this we find a development similar to that which has

taken place in our country generally during the past forty years. In retrospect, life seemed fairly simple, especially in the Mid-West and Far West where organized debating has flourished. Far from the large cities in the East, community living was quite homogeneous by comparison with the present, and thinking tended to be in terms of black and white. But there has been a continually growing complexity in our affairs. Alien civilizations, once comfortably without the pale, have intruded rudely upon our isolation. Formerly accepted standards of right and wrong have shivered under the impact of our recent world wars with their attending cruelties and destructon until we wonder how much farther down the scale man can go. Issues of the present day are confusing and our thinking is often confused. For all who can't help thinking, there must be continual inner debate in order to meet the new grave problems that successively confront us, to argue with ourselves and others for and against the issues they raise. Only thus can we make our final decisions and bind the results into the line of defense against the continual onslaught of this bewildering world.

A SURVEY OF COLLEGE FORENSICS

THORREL B. FEST

APPROXIMATELY fifty per cent of our present collegiate student body is composed of veterans who are more mature and serious minded than the average collegian of prewar years. Varied as their backgrounds and experiences may be, these students demonstrate a common interest in and concern for contemporary issues which our democracy faces. They want to participate actively in the building of a better world for themselves and their children. Such attitudes are the stuff upon which functional forensic programs are built. How are collegiate forensics facing this opportunity for service?

To discover the status of postwar forensic programs a survey of 102 colleges and universities was undertaken in January 1947. This report and its conclusions are based on the fifty-eight replies received by May 1, 1947. The schools polled were selected because of their reputations in the field of curricular and co-curricular speech. Nearly all have chapters of the national honorary forensic societies—Delta Sigma Rho, Pi Kappa Delta, or Tau Kappa Alpha.

Before presenting the findings of this study certain basic assumptions regarding forensics should be stated. First, it is believed that forensics are educationally sound and have a place in the collegiate program. When properly directed, forensics can be one of the best possible means of teaching students to participate constructively as citizens of a democracy. Consequently, forensic programs are deserving of whatever support is necessary to enable them to serve as many students as may take part with reasonable profit to themselves and to society. Against such a background certain facts and implications of the data of this study are worth special mention.

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Conclusions

A. Regarding the Nature and Extent of Participation

1. Student participation in forensic programs has not kept pace with the growth in collegiate enrollments during the past two years. It is little, if any, above prewar levels.

2. The pattern of forensic activities emphasizes debate. While the scope of debate participation may be justified, more attention might well be given to other forms of forensics in view of the demonstrated values which discussion and other activities possess.

3. Women students are in the minority in most forensic programs.

4. Of those individuals active in forensic programs a large proportion represent their respective schools in major events. But if there is little deadwood in the student participants it does not indicate than an adequate per cent of the potential student material has been reached and served. Where student bodies range in size up to 20,000 it seems likely that the median number of students who might participate with profit would be greater than in prewar years.

B. Regarding the Nature and Extent of Financial Support

1. It seems clear that regardless of school enrollment forensic budgets are generally inadequate. It is not suggested that money alone measures the value of a program, but all programs require certain minimum essentials. Faced with increased costs of travel, greater student enrollments, and greater opportunities, it is difficult to see how a median budget of $775 can finance programs that compare with those of prewar years when the median was but $25 less.

2. Fifty per cent of the directors indicated that they were satisfied with their present forensic budgets. The extent to which directors must bear some responsibility for inadequate financial support is suggested by the fact that half of the twenty-six reports indicating satisfaction with current allocations were from schools where the budget was below the median for the enrollment group.

C. Regarding Institutional Recognition and Support

1. Failure of the administrators to make adequate adjustments of teaching loads for faculty personnel supervising forensics is clearly indicated in many instances. When approximately one-third of the schools replying indicate that no adjustment in teaching load is made to compensate for the added burden of working with a forensics program, faculty personnel can hardly be expected to expand the work.

2. Most institutions provide the organization and authority necessary to administer debate activities effectively with a minimum of local duplication and unproductive effort.

3. Failure to provide debate directors with clerical help of the quantity and quality necessary to free them for more important tasks seems characteristic of many institutions.

D. Regarding Suggestions for Improvement

Suggestions for improvement included mention of conditions and facilities that were desired, as opposed to any basic change in the pattern or philosophy of forensic events. Since tournament forensics and decision contests have been the subjects of much discussion, some of which has resulted in definite cleavages of opinion, it seems significant that they were not mentioned in suggestions for improvements.

Implications

If the schools polled present a representative picture, and it is believed that they more than meet the test, certain of the findings cannot long be ignored. The scope and quality of our prewar programs should certainly not be our goal in an era of educational expansion. Unpleasant as it may seem to face the issue, these data tend to indicate that as other areas of our collegiate program move forward seeking money and students, forensic activities have not kept pace. It is apparent that debate programs can not fulfill their recognized functions in the best possible manner if directors continue to be content with second-rate budgets, inadequate assistance, and crippling teaching loads. We are in danger of accepting the role of a 'poor relation' at a time when it is possible to establish respect and support based upon demonstrated merit. If we actually believe in the values which we claim for forensics, if we believe in full and free discussion of contemporary issues as a part of democracy, we must be more aggressive in seeking time, money, and facilities for our programs. For penny-pinching budgets that are

bolstered by students paying part of their expenses and by the director supplying the means of transportation, there must be substituted adequate funds and facilities.

Our present efforts are directed at from twenty to thirty students. We need vision to see the potentialities of reaching ten times that number. If time and staff to handle such programs are not now available let us go about securing them. In those schools where programs are non-existent or inadequate we must turn the attention of administrators to the educational potentialities of debate. In short, we have too long been content to go on short rations. It is becoming a habit. The time has come to ask for what is needed to do the job effectively. The unique character of our present student body will not last forever. The opportunity to reach this group and thus to serve the cause of democracy will pass quickly. We must act now.

Data

Student enrollments ranged from 325 to 20,000 and on this basis replies were divided into three classes. Group I includes those schools with enrollments of from 325 to 2,000; Group II includes those schools with enrollments of 2,001 to 10,000; and Group III includes all schools with enrollments above 10,000. The distribution between these classes was reasonably uniform, there being 23, 19, and 16 schools respectively in each.

In analyzing the data wide variation was found in responses to some questions, and since the number of cases was limited the median as a measure of central tendency has been used. Unless otherwise indicated the medians have been determined for the number of responses to the particular questions and may not be the medians for the 55 schools having programs. It is believed that in most instances this measure is quite representative since no question had fewer than 41 complete replies. Certain data from a limited number of questionnaires had to be discarded because they could not be adapted to objective treatment.

Nature and Extent of Participation

The nature and extent of student participation is an important factor in evaluating forensic programs. The tables below present the answers to the following questions.

A. What was the total number of individual students, men and women, participating in the forensic program during the year? What was the average number in prewar years 1938-1941?

TABLE 1

Class	Number of schools	1946-1947 Season		Prewar median	Changes in median	Change as per cent of prewar median
		Range	Median			
I	21	7-80	25.5	30.0	−4.5	−12.8
II	17	16-112	40.0	35.0	+5.0	+14.2
III	15	20-350	50.0	40.0	+10.0	+25.0
All	53	7-350	35.0	35.0	None	None

While the prewar enrollments of the schools included in this study are not known there is reason to believe that their growth is typical of what has been taking place across the country. If such is the case the nation-wide survey of enrollment in 668 senior colleges and universities conducted by President Raymond Walters of the University of Cincinnati furnishes a measuring stick for

comparing student enrollment gains and student participation in forensics. President Walters' report shows that the 1946 fall enrollment was approximately fifty-seven per cent greater than in 1939,[1] while the findings of this study indicate that for the same periods the median number of student participants in forensics was unchanged. It is recognized that some schools may deliberately pursue a policy of rigid selection which would limit participation regardless of enrollment growth; but if such cases are numerous, a reexamination of the philosophy and its implementation in the light of current educational and social challenges seems to be in order.

B. In how many major intercollegiate events does your school participate each year?

Since some colleges concentrate on tournament forensics while others prefer dual events the interpretation of this question cannot be highly accurate. The data are presented for the purpose of indicating the general practice as related to school size.

C. How many students participate in each of the following activities? Table 3 gives the median number of men and of women who participated in each activity. Since an individual could participate in more than one activity, obviously there will be duplications. From the foregoing it is evident that in the schools surveyed debate is by far the most popular activity, with discussion next in order. While the total number of schools reporting forensic activities for men is only slightly greater than those reporting for women, the data seem to indicate that men are attracted

TABLE 2

Class	Number of schools	Range	Median number
I	19	3-20	7
II	16	4-25	11
III	9	4-25	18
All	44	3-25	11

TABLE 3

Sex and class	Number of schools	Debate	Oratory	Discussion	Extempore	Speakers' Bureau
Men						
Class I	18	13	7	5	5	7
II	17	18	4	10	10	7
III	13	34	6	20	6	5
All	48	19	7	10	5	7
Women						
Class I	15	10	6	8	5	6
II	13	10	2	7	2	4
III	14	11	5	9	5	2
All	42	10	5	8	5	4

TABLE 4

Class	Number of schools	Range	Median number
I	21	2-50	20
II	17	10-60	30
III	13	10-50	25
All	51	2-60	25

to forensics in greater numbers than women.

D. How many individuals represented your school in some off-campus activity during the past season?

Nature and Extent of Financial Support

Forensic programs cannot be carried on without money. Data concerning the amounts and sources of funds allocated for forensic programs are presented in the following tables.

A. What is your total yearly budget for forensics? What was your total yearly prewar budget using 1938-1941 as a base?

It should be pointed out that the figures indicating Present Range for Group II and for All Schools may be somewhat misleading. Only one school reported a budget in excess of $2,000. If that exceptional figure of $5,500 is not included, the range for all other schools in Group II becomes $400-$2,000, and the range for 51 of the 52 schools reporting becomes $75-$2,000.

B. What is the source of the forensic budget? What individual(s) and or groups determine the size of the forensic appropriation?

C. Is the method by which your budget is determined and the money allocated satisfactory?

Excluding the exceptional figure of $5,500 in Class II it seems clearly indicated that in both range and median trends financial support for forensics has not shown any significant increase over prewar figures. Certainly such appropriations have not kept pace with student enrollments. In view of the price levels prevailing at the time of this survey it is particularly interesting to note that 50 per cent of all schools reporting indicated that their current budgets were adequate.

TABLE 5

Class	Present budget		Prewar budget		Is your budget adequate?	
	Range	Median	Range	Median	Yes	No
I	$ 75-$1200	$ 640	$100-1200	$600	11	10
II	400- 5500	820	200- 2000	750	8	10
III	500- 2000	1100	400- 2500	750	7	6
All	75- 5500	775	100- 2500	750	26	26

TABLE 6

Class	Source of money		Determination of amount		
	Institution budget	Student fees	Administration	Students	Students and administration
I	5	17	10	5	5
II	4	6	8	8	0
III	9	6	7	1	1
All	18	29	25	14	6

TABLE 7

Class	Yes	No
I	16	5
II	13	4
III	11	3
All	40	12

Institutional Recognition and Support

The extent to which administrators support forensics by providing for the assignment of competent faculty members to work in the program and by ad-

justing teaching loads of such personnel can determine the scope and vitality of such work. For that reason, the following questions are regarded as important.

A. How many faculty members, graduate assistants, etc. devote time to the forensics program? What is the total number of credit hours per week of teaching load provided for the above group to devote to forensics? Is this allocation adequate? If it is inadequate how much time should be provided? All hours are course credit hours and not clock hours.

TABLE 8

Class	Median number faculty assigned	Hours allocated per week		Is time adequate?		Median number hours needed
		Range	Median	Yes	No	
I	2	9-0	2.5	9	7	7.0
II	2	12-0	3.0	6	10	9.5
III	3	15-0	6.0	4	9	9.0
All	2	15-0	3.0	19	26	9.0

To the above data should be added the fact that in eighteen of the schools replying no adjustment was made in teaching loads for the additional work required for direction. Of equal importance is the fact that the median of faculty estimates of the teaching time needed to supervise a forensic program properly is three times the median number now assigned.

Unfortunately the problem of time is not the only one with which directors must cope. Poorly defined authority, lack of adequate clerical assistance, and highly restrictive travel policies were reported as typical matters that plague them. It is encouraging to note that in forty-seven institutions some central authority administers or coordinates the forensic activities, but adequate clerical help is seldom available to free the energies of the directors for more constructive work. In one out of every four schools reporting (thirteen out of the fifty-two) such help was nonexistent, and in the remainder this aid was largely dependent on students volunteering their services. Considering that the median number of student clerical assistants is two and the median number of such assistants receiving any pay is zero, it seems likely that directors have little effective control over the time when clerical work is done and even less control over whether it is done by others. It may well be that one qualification for a successful director of forensics is experience as a typist and file clerk.

Suggestions For Improvement

Forty-two responses to the final question, 'What do you most need to improve your institution's forensic program?' fell into six general classes. More time was desired by twelve people; eleven wanted increased budgets; greater interest on the part of the students and audiences was the need of nine schools; more competent faculty personnel and better transportation arrangements each were mentioned four times; while better physical facilities and equipment was listed by two schools.

[1] Raymond Walters, Statistics of Attendance in American Universities and Colleges, 1946, *School and Society* 64 (1946).428.

REPORT ON THE READING OF *HIROSHIMA*

WILLIAM B. McCOARD

IN their issue of August 31, 1946 the editors of *The New Yorker* set aside all the cartoons, stories, and regular features to publish in full John Hersey's *Hiroshima*. Their decision, they explained, rested on the conviction that 'few of us have yet comprehended the all but incredible destructive power of this weapon.' The *New York Times* said: 'John Hersey's article has more than transcendent human importance. Indeed, it is hard to conceive of anything being written that could be of more importance to the human race at the moment.' As no one else has succeeded in doing Mr. Hersey makes real what the first atomic bomb used on human beings was like—what atomic power can mean in terms of destruction of human lives and plans. He does this by making it possible for the imagination to begin to grasp what happened in Hiroshima. He was able to illustrate the general facts with the experiences of six human beings—what they were doing that morning, what they thought at the moment of the explosion, what they did, what they saw, and what had happened to them a year later. Each report represents the experiences of a person who is somewhat typical of a group that might be found in any modern city—the poor widowed mother, the man of religion, the scientifically trained doctor, and so on. Also they represent reactions of survivors at increasing distances from the center of the explosion. This skillful combination of individual reactions, together with general over-all facts, is the technique by which we are enabled to visualize more clearly.

Because of the article's special importance at this time and also because of the excellence of its composition,[1] it was selected for reading as one of the regular Wednesday afternoon interpretative reading presentations at the University of California. As a result of its effectiveness at that presentation various organizations in the San Francisco Bay Area requested additional readings. The requests continued throughout the school year; we averaged almost a reading a week. The following is a report of the development of this project.

PLAN OF THE READING: The first chapter introduces six people who were survivors of the bomb. A narrator read the introductory and transition materials. Then as each of the individual stories was presented a different reader took up the reporting. This helped keep the reports distinct and easy to follow throughout the four chapters, and also gave variety to the reading.

ARRANGING AND CUTTING: The report is a shocking, intense experience. When read silently it is possible to sustain this intensity for a longer period of time than when listening. To project the purpose of the report and maintain the dramatic unity, about 50 minutes of material was selected. After trial this was reduced even further to about 37 minutes plus a four-minute introduction.

The reports of one person, Dr. Fujii, were omitted as not being essential to the idea since the reports of Dr. Sasaki

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of the large, modern Red Cross hospital served to represent more emphatically the dissolution of scientific planning and medical care.

Several of the more gruesome parts were omitted on the theory that they became anticlimactic and hence destructive of the impact desired. When listening one cannot respond repeatedly to stimuli of equal intensity.

Miss Toshiko Sasaki was called Miss Toshiko to avoid confusion with Dr. Sasaki; there was no significance in their having the same surname.

The only rearrangement of material thought necessary was that the first report of each survivor was given in a sequence according to his distance from the center of the explosion. This was done for simplicity and clarity.

PREPARATION AND READING: Each reader was selected for his skill as a reader, for the vocal contrast he could offer to the other readers, and for the 'sympathy' he could bring to the character he was reporting. Mrs. Nakamura was a humble peasant woman, and Miss Sasaki was a clerk in the tin factory. It was necessary that the girls reading the reports of those women be able to establish the necessary sympathy and understanding for humble folks. Father Kleinsorge, the German priest, was a fundamentally relaxed, mature person due to his profound faith. Dr. Sasaki, as the efficient, well trained man of science was a contrasting personality, as was the high-strung, intense Rev. Mr. Tanimoto. It is not to be inferred that any obvious suggestion of character was made. Instead each reader used a direct, reportorial style but became so imbued with the report he was making that automatic suggestions of the character would color the material.

At the first meeting and through every rehearsal the general, over-all meaning of the report was stressed. It is believed that this was the most important factor in unifying the readings and giving them significance.

Each reader arose and stepped forward to give his readings, then stepped back to one of the six chairs which were placed in a straight line. The narrator sat at the right. The first reader, Mrs. Nakamura, sat next to him. The others followed in order of their proximity to the blast—Father Kleinsorge, Miss Toshiko Sasaki, Dr. Sasaki, and finally the Rev. Mr. Tanimoto who was two miles from the center of the explosion. As one reporter finished a section and stepped back to his chair the next arose and stepped quickly forward. Complete involvement in their stories gave each reader an 'urgency' of movement. This was heightened by a very direct audience contact as they seemed to tell the information. Manuscripts were used but were uniform in appearance, and were held quietly so as not to attract attention. Reference to the manuscript was planned so as not to interrupt the development of an idea or climax. In effect the readers became reporters as they 'told' the results of interviews.

The climaxes within each report came simply, for they are skillfully written. Special attention was given to the over-all rise of interest in order that the peak would not be reached too soon.

AUDIENCE REACTION: It was hoped that the audience would think of the future and not the past. An introduction seemed necessary to direct attention to this purpose. One experience without an introduction showed that some people are still more anxious to discuss the ethics of dropping the Hiroshima bomb than they are to think about the meaning of atomic power in the future.

Audience reaction was uniformly gratifying. Even those who had read the

report seemed to find new stimulation on hearing it. However, it was with considerable trepidation that we approached the first luncheon and dinner engagements. Ordinarily one would not include this sort of realism at a luncheon or dinner meeting, but those who requested the reading knew what it was, and those who heard it were perhaps prepared by the introduction and their own realization of its significance. In any case, we continue to receive many requests from luncheon service clubs throughout the school year.

READER REACTION: The thirty students who were trained to read the parts had similar responses to the report in that the first, strong, emotional reaction to the gruesome details quickly wore off. This, however, did not result in lessening of interest in the material. From the first, the focus of attention was on the over-all meaning; this became more important as the emotional details lost individual effect. Too, the skill of the writing permitted and required the most skillful reading. It was a constant and continuing challenge. It never became tiresome, boring, or false in any way. In addition to the significance of its theme, *Hiroshima* demands respect as an example of the best in modern writing.

CONCLUSION: *Hiroshima* is an example of good modern literature which permits the interpretative reader to use his skills in presentation of a vital, current theme. The responsibility for thinking and talking about the control of atomic energy rests heavily on all of us. We cannot ignore it—it is not a bad dream that will be gone with the dawn.

[1] It was broadcast by ABC in four consecutive evenings of half-hour readings, for which they received a Peabody Award; 90 newspapers throughout the country reprinted it; and the Book-of-the-Month Club issued it as one of its publications.

GRADUATE STUDY AND TEACHER PLACEMENT

LOREN D. REID

STUDENTS, teachers, and administrators in the field of speech have important professional decisions to make during the next few years. Questions arise daily concerning courses of study, placement, and institutional policy. Too much is at stake to let the answers rest sheerly on guesswork.

This study has two purposes: to compile data that describe some relationships between graduate study and teacher placement, and to make some predictions to help guide those who need to look ahead. Such questions arise as: How long will college and university enrollments continue to increase? What teaching specialties or combinations are now most in demand? Is the supply of newly-trained masters and doctors likely to be adequate?

1. College and University Enrollments

Any study of this nature must be placed in the general setting of college and university growth during the last 20 years. In 1926-27 the number of students in institutions of higher learning totalled only a little more than 900,000. By 1940-41 the figure had reached about one and one-half millions. This current school year, according to the survey of the United States Office of Education, 2,338,226 students are enrolled; of this number about half are veterans. The Veterans Administration and the American Council on Education, which have surveyed the many complicated aspects of the problem, think that a figure of three million may be reached by 1949 or 1950. Some recession in enrollment figures may follow when the present group of veterans has left the campus, but other forces are expected to operate which will eventually bring the national total to a still higher peak. The reports of the President's Commission on Higher Education set 4,600,000 as a possible figure for 1960.[1]

Students and teachers should be aware of the many factors that need to be considered when contemplating the future growth of the American college and university. One is the steadily rising curve of enrollments ever since the close of the first World War. This phenomenon is itself the result of complex factors. Those who graduate tend to seek higher education for their children. Veterans in school today will want their sons and daughters to have a similar educational opportunity. A second is the increased number of high school graduates. Though high school enrollments are hardly keeping pace with the growth of the population, improvements in the flexibility of the curriculum encourage students to continue toward their diplomas. Third is the increase in the number of women students. Fourth is the great numbers of births, especially in 1945, 1946, and 1947. Fifth is the highly uncertain economic future. The depression of 1932-34 hurt college enrollments only slightly; a depression today would invite veterans to fall back on their certificates of eligibility and entitlement. Sixth is the large number of non-veterans in the freshman class of 1947-48, itself 80 per cent larger than the highest pre-war freshman class. Seventh is the possibility

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that the improvement of housing will attract more students and hold them longer.[2]

Atop these factors is a steadily growing line of argument that society should by legislation accelerate the flow of students to the colleges and universities. The report of the President's Commission on Higher Education points out that opportunity to secure college training is often a matter of economic background, geographical location, race or religion, or ability to meet the requirements of a particular kind of curriculum. The Commission urges federal aid in the form of national scholarships, the elimination of tuition and fees in public institutions, the establishment of free community colleges, and the elimination of discrimination.[3]

If phenomenal enrollments are to occur in this decade, students and teachers must anticipate the educational problems that will follow. If present enrollments are doubled, will the students who are selected be better prepared, or worse? Will there be enough positions of the traditional white-collar sort to absorb the flood of college graduates? And if not, will the vocational aspects of speech training be emphasized and the humanistic and cultural influences be diluted? Should the speech curriculum focus upon a single specialty or a brace of specialties, or should it also make room for peripheral social or humanistic studies? The answers to these questions affect every phase of graduate study and of the preparation of college and university teachers.

2. Current Demand for Teachers of Speech

An analysis of the present need for teachers of speech may best be taken from the records of the placement service of the Speech Association of America. Placement now ranks with management of publications and correspondence with members as a major activity of the headquarters office.

The placement service of the Association was inaugurated in 1935. That year, when colleges were just recovering from the worst effects of the depression, it announced 38 vacancies. In 1939 it announced 51 vacancies. In 1940 the total was 78, and a goal of 100 seemed entirely plausible. In 1944, a year of sharply reduced enrollments, 121 appointing officers used the service.[4] In 1946, 389 vacancies were announced, and in 1947, 344.

The demand for positions at the assistant professor, associate professor, and professor levels was much stronger in 1947 than in 1946, reflecting a need for experienced persons to teach juniors and seniors. Salaries offered were higher in 1947 than in 1946; in 1946 the median figure fell in the $2400-$2699 bracket, whereas in 1947 it was in the $2700-$2999 bracket. Offers of positions at less than $2100 practically disappeared in 1947 except for fellowships or part-time instructorships. About three times as many appointments at $3300 or more were offered in 1947 than in 1946, the top figure in 1947 going in a few instances to $6500.

Appointing officers sought the following specialties, singly or in combination: audiometry, audio-visual aids, communication, debate, discussion, drama, English, interpretation, phonetics, public speaking, radio speech, speech correction, speech education, technical drama, and voice science. By far the greatest demand was for teachers of 'speech'—meaning those who could teach the variety of skills entering into the basic course or who could teach three or more 'specialties.' Next in demand, in order, were speech correction, public speaking,

communication, drama, technical drama, and radio. Most frequent combinations were public speaking and debate, with 27 requests; speech and drama, 23; speech and radio, 13; speech and speech correction, 13; public speaking and drama, 8; speech and public speaking, 8.

Since the chairmen of the 46 graduate departments of speech have also had heavy correspondence the last two years from appointing officers seeking candidates, the author asked the chairmen to comment on the market potential. Their replies were enlightening and helpful.[5] One group of respondents urged strong emphasis upon the fundamental courses in the fields of speech and drama, and also pointed out the need of training in related fields. As one chairman tersely put it: 'Get a foundation.' Another wrote:

> We do not wish to appoint to our faculty, either on the instructoral level or the professorial level, any one who has not (1) a good and broad liberal or general education, (2) wide training in various fields of speech or drama as a basis for whatever specialization he has undertaken. We are interested first of all in an educated man and secondly in the specialist. Specialization without a broad education leads to the development of skilled technicians whose only interest is in turning out other technicians like themselves.

Another chairman urged:

> The basic need in college teaching is for teachers of the beginning course, usually with public speaking emphasis. Hence college teachers who specialize in correction, drama, etc., should have basic background in public speaking also for their early teaching years. Extra-curricular dramatics, debate, and speech correction are often required. Every graduate student should have at least one of these.

A second group of chairmen, while not indicating any quarrel with the foregoing view, pointed out a need for certain kinds of specialized training. These chairmen had observed a particular need for training in radio, television, electronics, speech correction and hearing. Experienced theatre directors and technicians were also in demand.

So much for teacher demand in 1946 and 1947. What about the immediate future? The author invited the chairmen of the graduate departments and also 25 chairmen of departments in various other types of institutions to comment on their own immediate staff needs. The future needs of the 26 graduate departments represented in this study appear in Table 1. These 26 institutions see a present need for a total of 89 staff members by next fall. To this figure should be added a number of graduate assistants and fellows; many chairmen did not list any appointments at this rank, though they are certain to make some. As to the needs of their departments for 1949-50, the chairmen found it difficult to predict, though in general each indicated that his 1949-50 staff would be about the same size as his 1948-49 staff.

TABLE 1
PROJECTED FUTURE STAFF NEEDS OF 26 SPEECH DEPARTMENTS

	Professor	Associate Professor	Assistant Professor	Instructor	Graduate Assistant	Rank not specified
Pathology, hearing, voice science	2	3	4	1	6	3
Public speaking, debate		2	7	13	7	1
Fundamentals			1	4	4	
Interpretation			1			
Radio, incl. television		2		2	1	3
Theatre, incl. technical	1		1	4		2
Cinema		1				
Field not specified		1	3	1	8	
Total	3	9	17	25	26	9

The 25 letters written to the chairmen of non-graduate departments were selected to represent various types of institutions: teachers colleges, technical or agricultural schools, liberal arts colleges, metropolitan institutions, and others having strong programs in speech. Eighteen chairmen from this group responded, most of them presenting a detailed analysis of the needs of their departments. Their replies are not easily reduced to tabular form, but about one-third of them do not expect to increase their staffs in the next five years, and two-thirds expect to add from one to nine staff members each for a total of 40 new teachers. Of those who do not expect to increase their staffs, two are at institutions having fixed enrollments, and three have recently made replacements in their departments.

As a group, therefore, the chairmen participating in the study are planning substantial increases in their staffs for September 1948 and following years. Some evidences of levelling off appear, but not a whisper of retrechment. If a single department exists which is overstaffed, this study fails to reveal it.

3. Graduate Enrollments in Universities

Members of the Speech Association of America are familiar with the reports of Franklin H. Knower, published annually in Speech Monographs, listing the number of master's and doctor's degrees awarded each year. In 1941, according to the Knower compilations, 422 students received master's and 43 received doctor's degrees. These figures marked an *all-time high*. During the war the number of degrees fell off sharply. By September 1946, the following deficits are estimated to have accumulated:[6]

Year	Master's	Doctor's
1942	54	5
1943	231	19
1944	286	27
1945	223	25
1946	197	13
Total deficit	991	89

The chairmen of the graduate departments who participated in this study ventured to estimate the number of advanced degrees to be awarded by their institutions in 1948 and 1949. As a group, these chairmen represent institutions that awarded 422 or 75.3 per cent of the 560 master's degrees earned during 1944, 1945, and 1946, and 50 or 78.1 per cent of the 64 doctorates. *If* their experiences are typical of all of the 46 graduate departments and *if* they are predicting the future with just the right balance of caution and optimism, the Knower tables may be projected as follows:

	Master's	Doctor's
1941 ("peak year")	422	43
1946 (Monographs, 1947)	225	30
1947 *(estimated)*	398	59
1948 *(estimated)*	492	72
1949 *(estimated)*	633	87

All of these estimates are highly conjectural. Four of the chairmen reported they could not estimate the number of master's degrees for 1948, and three did not submit an estimate for the number of doctor's degrees for that year. Three balked at making estimates for 1949. In completing his tables the author simply repeated, in those instances, the figures submitted by the departments for 1948. With one exception, every chairman who ventured an estimate believes that his department will award more master's degrees in 1949 than in 1947. The expected increases range from two to twenty per institution. With one exception (not the same exception as above), every chairman who ventured an estimate believes his institution will award

from one to seven more doctor's degrees in 1949 than in 1947.

The conclusion is inescapable: the supply of teachers in the immediately foreseeable future is not likely to keep up with demand. College and university enrollments in 1947 are approximately 160 per cent of the 1941 figure, yet graduate degrees awarded in 1947 only about equalled the 1941 figure. No part of the estimated deficit of 2,000 graduate-student-years lost in speech is as yet make up. College and university enrollments in 1949 are everywhere generally estimated to double those in 1941, but graduate degrees in speech estimated to be awarded approach about 160 per cent of 1941 figures.

Institutions in a favorable competitive position will find consolation in the increased *numbers* of graduate degrees to be awarded, even though the ratio of teachers to appointments is still small. As competition heightens, faculties of good institutions will likely become stronger, those of poor institutions weaker. Those working towards advanced degrees should feel some assurance that the demand for their services will continue strong, especially in the years immediately ahead.

4. Some Implications

Since it appears that the supply of teachers will not equal demand in the foreseeable future, considerable thought should be given to the possibility of encouraging promising majors to enroll in the graduate schools. In turn the graduate faculties should take a fresh look at the program for the master's and doctor's degrees, orienting it wherever possible to the over-riding need for teachers who are well trained in the broadest sense of the term. The placement agencies of the Association and of the various educational institutions will be especially needed in the years ahead to find the most suitable positions for the teachers who are available.

The analysis of the demand for teachers during 1946 and 1947 presents a compelling argument for breadth of training. Students and their advisers are always perplexed at how to strike the proper balance between breadth and specialization. The first teaching assignment usually calls for a certain amount of versatility. Later on the teacher is given opportunities to concentrate on his specialty, but even those top-ranking positions which seek out the specialist call for an individual of vision and intellectual breadth. A specialist need not necessarily be 'narrow.' The argument for breadth of training becomes even more compelling as one contemplates the complexity of the educational problems to be faced when current enrollments are materially increased.

We also need to remind ourselves to observe such forces as the growing interest in the communication of vital ideas (discussion, debate, public speaking, radio, and television); the place of the arts and humanities (interpretation, drama, criticism); the importance of the sciences (voice, articulation, hearing, and their pathologies); and the interest in the handicapped (various clinical agencies). Educational institutions may shift emphasis from the sciences to the humanities and social studies, or vice versa, as the nation alternately adjusts to peace or war, but these adjustments will likely be only variations of the major theme. All of these trends, like the others discussed in this article, underscore the imperative need for intelligent and imaginative planning.

[1] *World Almanac; Report of the United States Office of Public Education, Statistics of Higher Education,* 1943-44; various bulletins of the American Council on Education. Enrollment figures for the current school year are taken from the November 1947, release of the Federal Security Agency of the Office of Education. The report of the President's Commission on Higher Education is being issued as a series of volumes: see especially Vol. 1, *Establishing the Goals* (Washington, 1947) and Vol. 2, *Equalizing and Expanding Educational Opportunity* (Washington, 1947).

[2] *College Age Population Study, 1947-64* (Washington, 1947); *New York Times,* November 27, 1947, interview with Dr. John Dale Russell; Rufus D. Smith and Ray F. Harvey, College Population Trends, *School and Society,* July 5, 1947; reports of the President's Commission on Higher Education as cited in footnote 1.

[3] Report of the President's Commission, Vol. 2.

[4] THE QUARTERLY JOURNAL OF SPEECH, 26 (1940).528; 27 (1941).316; 31 (1945).241.

[5] The list of graduate departments of speech is given in each issue of SPEECH MONOGRAPHS. Since the author agreed to keep all replies confidential, he can not mention by name the writers of many thoughtful, analytical letters.

[6] These figures are obtained by subtracting the number of degrees awarded each year from the 1941 total. Stated another way, the figures represent an estimated total deficit of about 2,000 graduate-student-years. (The Office of Education estimates the *total* loss for the war period as more than 1,000,000 student-years.)

DRAMATIC ACTIVITY IN AMERICAN COLLEGES: 1946-1947

JOHN DIETRICH

THE purpose of this survey is to assemble a more complete picture of the dramatic activity on our college campuses. Objective research methods are used to illustrate the general patterns and trends. It is hoped that the analysis will provide a sound core of material which may help the director in the evaluation of his own program.

Procedure

During the spring of 1947, the 250 largest colleges and universities in the United States were polled on their dramatic activities. The survey included all schools with enrollments of more than 1,000 students according to 1946-7 matriculation figures.

Of the 250 schools surveyed, 178 responded, with 157 reporting a dramatic program. The sample was carefully studied and the distribution of the reporting schools was found to be a representative cross-section of American colleges and universities. No differentiation was made between liberal arts colleges and technical schools or between coeducational and non-coeducational institutions.

The relative amount of dramatic activity which would have been indicated had every school reported would unquestionably have been less than that shown on the survey. Many of the schools which did not respond were those with no dramatic program. The study was limited to those schools which did report a dramatic program.

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The survey was in the form of a questionnaire. Each school was asked to list in detail its entire dramatic program for the 1946-7 academic year. The questionnaire asked for information concerning dates of performance, plays, authors, publishers, and anticipated attendance. A second section dealt with the different types of programs offered, e.g., experimental programs, plays for children, one-act plays, etc.

After a first study of the data, it was decided that major emphasis should be laid upon the regular public dramatic productions. The supplementary programs were so infrequent and highly diversified that they were less adaptable to objective analysis and interpretation.

Analysis of the Data

The 157 schools reporting a dramatic program produced 528 plays before a combined audience of approximately 685,000 persons during 1946-7. Objective measurement may be applied to extensive data of this kind.

1. The Amount and Scope of Dramatic Activity. Data concerning the amount and kind of dramatic activity are reported in Table 1. The 157 schools were distributed into five classes upon the basis of total enrollment in the institution. In using the size of the school as the basis for the class interval, the assumption was made that the number of students enrolled would have a direct effect upon the amount of the dramatic activity.

The quantitative analysis reported in Table 1 includes both the range and the

TABLE 1

EXTENT AND DISTRIBUTION OF DRAMATIC ACTIVITY IN 157 AMERICAN COLLEGES AND UNIVERSITIES 1946-1947

Class	Size of school[1]	Number of schools	Regular Public Programs: No. of Prod. Range	No. of Prod. Ave.	No. of Perf. Range	No. of Perf. Ave.	Attendance Range	Attendance Ave.	Supplementary Programs: Experimental[2] Range	Experimental[2] Ave.	One Acts Range	One Acts Ave.
A	Over-10,000	15	3-9	5.73	3-7[3]	4.13	600-6,500	2,747	0-12	2.73	0-24[4]	6.80
B	5,000-10,000	29	2-11	4.48	1-9[3]	3.65	500-3,500	1,879	0-7	1.79	0-30[4]	10.24
C	3,000-5,000	25	1-8	4.12	1-6[3]	3.04	200-6,000	1,568	0-4	.56	0-25	8.08
D	3,000-5,000	25	1-8	3.15	1-4	2.27	600-3,000	988	0-3	.38	0-25	6.92
E	1,500-2,000	28	1-5	2.21	1-6	1.64	200-1,500	679	0-1	.07	0-15	3.46
F	1,000-1,500	34	1-5	1.91	1-4	.38	200-2,200	709	0-1	.21	0-12	4.32
Average				3.36		2.55		1,299		.82		6.53

[1] 1946-7 Enrollment figures as reported by Raymond Walters, Statistics of Attendance in American Universities and Colleges, *School and Society* 64 (1946).148 ff.

[2] An experimental program is defined as a laboratory production which employs new methods and is usually played before a selected audience.

[3] University of Washington, University of Miami, and Catholic University are excluded. They differ greatly from the general trend as they perform each play 20-30 times before small audiences.

[4] Western Reserve University and Yale University are excluded. They differ greatly from the general trend since they perform approximately 75 one acts per year.

average. The range pictures the complete spread of activity from the least to the most. The average, which is often deceptive when used by itself, reflects the concentration of activity in the lower portions of the range. Whenever a school was distinctly atypical it was considered separately.

As might be expected, a high degree of correlation existed between the size of the school and the number of productions. The small schools averaged about two productions per season, though certain very active small schools produced as many as five shows. The largest schools produced an average of approximately six plays on their regular programs. The largest number of public productions presented was eleven, produced by one of the Class B schools. Though there were certain exceptions, extensive dramatic activity was usually found in schools whose enrollment was 3,000 or above.

An almost perfect covariation is found between the number of productions and the number of performances. Again the large schools performed their plays more often. The size of the theatre had a direct bearing upon the number of performances. For example, the University of Washington which has two rather small houses plays some productions as many as thirty performances. At the opposite extreme are the small schools with an auditorium which will seat the entire student body. These schools often play only one performance.

The size of the audiences varied tremendously. One of the largest schools, with an enrollment of more than 12,000, produces each play for a total audience of only 600. The largest audiences for regular public performances were found at the University of Wisconsin where each play was produced for 6,500. Some of the smallest schools had surprisingly large attendance figures. In one case the audience for each play was larger than the entire enrollment of the school.

A hypothetical program which represented the average of all the schools reporting on the survey would have 3.36 production per year. Each production would be performed 2.55 times before a total audience of 1,300.

Consideration of the experimental programs listed by the schools indicated that little was done beyond that given on the regular season bill. The largest and most active schools in the country averaged less than three experimental productions in 1946-7. In schools with enrollments of less than 5,000, there was virtually no experimentation.

The one-act play is a dramatic form infrequently used for public production. Notable exceptions were Western Reserve University and Yale University. One might logically predict that greater use of the one-act play would be found in the small school where size of cast and operating budget are important factors. The reverse appeared to be the case. The number of one-act plays produced was a function of size. An explanation of this phenomenon may lie in the fact that large institutions need to provide activity for more students than is possible in their regular and experimental programs.

Considerable thought has been given to the need for encouraging an appreciation of drama in our children. The most effective method for fulfilling this need would presumably be to produce good plays for children. Unfortunately, the colleges and universities reporting on the survey produced very few dramatic programs developed specifically for children. Less than twenty schools produced a children's play. Since there were only twenty-eight productions reported, it is obvious that most of those schools which did plan for the children produced only a single play. Northwestern University and the University of Utah were leaders in the field of children's drama.

Central staging (also called Arena or Penthouse staging) was employed by twelve schools reporting on the survey. Of these twelve schools, ten had enrollments of 5,000 or above. Since this method is far less expensive and requires little theatrical equipment, it would seem that the smaller schools have been slow to avail themselves of a production procedure for expanding their dramatic programs at little cost.

2. Types of Dramatic Material. A second approach to the study of dramatic activity at the college level is an analysis of the types of dramatic material which are produced. These data are reported in Table 2.

For the purpose of this study, any play which has a fundamentally serious message handled in a serious manner is considered *drama*. Any play which is light in nature and has entertainment as its primary purpose is labelled *comedy*. Mystery plays and nineteenth-century melodramas have been grouped together. And finally, the term *musical* includes musical comedy, operetta,

TABLE 2

COMPARATIVE FREQUENCY IN PERCENTAGES OF DIFFERENT TYPES OF DRAMA PERFORMED IN COLLEGES AND UNIVERSITIES 1946-1947

Class	Number of schools	Number of productions	Drama Percentage	Comedy Percentage	Mystery, Melodrama Percentage	Musical Percentage
A	15	86	43	37	13	7
B	29	130	38	47	11	4
C	25	103	35	50	8	7
D	26	82	31	52	12	5
E	28	62	21	56	21	2
F	34	65	24	49	24	3
Average			34	48	13	5

comic opera, and opera. The classical definitions of comedy, tragedy, and melodrama have been deliberately avoided because of confusion in interpretation.

Analysis of Table 2 shows that the typical university-level dramatic program is predominantly light. Only 34 per cent of the plays produced throughout the country were serious. The other 66 per cent were a combination of comedies, mysteries, melodramas, and musicals. Approximately one-half of all plays produced were comedies.

This general tendency toward light plays was also dependent upon the size of the school. Class A schools produced more serious plays that any other group. As the size of the schools decreased, there was a consistent increase in the proportion of the program devoted to the lighter plays. In the small schools the mystery play was favored, e.g., in Class F schools one out of every four plays was a mystery.

The musical is usually an expensive dramatic production. It requires large casts, elaborate settings, and costumes. These problems may account for the limited number of musical productions reported. The most consistently produced musical shows were the comic operas of Gilbert and Sullivan.

While the figures in Table 2 record the general condition with accuracy, certain schools followed very divergent patterns. Several dramatic programs were reported in which every play was both serious and academic, but even more frequently the opposite extreme was found. These schools included nothing on the program which was not a comedy or a mystery. While such programs were the exception, they occurred frequently enough to encourage questions about the variety and balance needed on a college dramatic program.

3. Sources of Dramatic Material. When the college director is searching for a play to produce, where does he look? From this survey we may assume that he turns first to the play catalogue. Of the 528 productions considered, 259 or 49 per cent were found in the catalogue of Samuel French, Inc. Another 123 or 23 per cent were controlled by Dramatists Play Service. Other sources were Baker Publishing Company, 4 per cent; original manuscripts, 6 per cent; classical references, 11 per cent; and sources which could not be classified, 7 per cent.

It should be remembered that the play publishing companies do have acting editions of many classical plays and they hold nearly complete control of contemporary works. Nevertheless, one gets the impression that many directors begin with the play catalogue in their search for dramatic material. Perhaps a better starting point would be any of the standard histories of the theatre, e.g., John Gassner's *Masters of the Drama*. By following such a procedure the director could start with a critical evaluation of the play before him rather than the persuasive advertising matter of a publishing company.

4. Classification of Plays and Authors. Much of the controversy concerning the contribution made by the college theatre to the drama of America revolves about the worth of the drama the colleges produce. While it was not the primary purpose of this study to assess the value of the dramatic programs, an attempt was made to classify the 528 productions.

Any basis of classification will be subject to differences in interpretation. In this study three broad classes were used: the *standard* play, the *Broadway* play, and the *original*. A play was defined as *standard* when by virtue of a passage of time or the dignity of the style or

idea, it had survived or gave promise of surviving as a contribution to world drama. The *Broadway* play was considered to be any manuscript which depended for its reputation upon a successful Broadway run. An *original* play was any script which was given its premier performance by one of the schools reporting on the survey. The same definitions were used to classify authors. A final classification, *miscellaneous*, included all plays which could not be contained in the major classifications.

Three judges—a professor of dramatic history, a professor of literary criticism, and a professor of speech who is also the director of a university theatre—have classified the authors and the plays. A majority judgment was deemed sufficient to place a work in a given class. Many of the standard plays had also been successfully produced on Broadway. These were nevertheless considered standard works.

The results of this analysis, recorded in Table 3, tend to bear out the belief of many critics that college drama schedules are heavily laden with contemporary Broadway successes. More than 50 per cent of the plays produced had their initial success in New York. Less than 20 per cent of the plays could be classified as standard works. The percentage of standard productions (as differentiated from plays) was somewhat higher, 30 per cent, since many of these plays were produced at more than one institution.

A great deal of discussion has centered about the college theatre and the original play. It has been argued that the colleges should be the experimental laboratories for new scripts. The results of the survey suggest that this kind of experimentation is not taking place in our college theatres. Less than one play in ten produced on the campus could be classified as original.

An even more apparent tendency to exclude the standard playwright is revealed in the distribution of authors. Of the 185 authors included in the survey, less than 15 per cent were standard. This low percentage cannot be assumed to represent a lack of standard authors available for production. If world drama as a whole is considered, there are far more standard authors than currently produced contemporary authors.

5. Popularity of Authors. Table 4 shows the popularity of both standard and Broadway authors. Apparently only two standard playwrights have been discovered by the academic theatre—Shakespeare and Shaw. Shakespeare was far more extensively produced than any

TABLE 3

CLASSIFICATION OF PLAYS AND AUTHORS PRODUCED IN AMERICAN COLLEGES AND UNIVERSITIES 1946-1947

Class	Authors		Plays		Productions	
	Number	Per Cent	Number	Per Cent	Number	Per Cent
Standard[1]	26	14	65	19	160	30
Broadway	87	42	183	56	278	52
Original	29	15	29	9	29	6
Miscellaneous[2]	43	29	49	16	61	12
Totals	185	100	326	100	528	100

[1] Classified as Standard though they may have appeared on Broadway, e.g., O'Neill's 'Mourning Becomes Electra', Shakespeare's 'Hamlet.'

[2] Published but background unknown, manuscript services, nineteenth-century melodramas, adaptations of novels, etc.

other play-maker. Shaw clearly held second place, having exactly the same number of productions to his credit as Maxwell Anderson, who led the contemporary playwrights. Following Molière there was a sharp decrease in the productions of standard authors. The list of the ten most popular standard authors represents the bulk of the productions since there were only 160 standard productions in all.

and Gogol were the lone representatives of Russia. No college reporting on the survey produced a play of Chekhov on its regular program. Classifying Shaw as a British playwright, only two Irish plays were produced, one by O'Casey and one by Synge. No French drama, other than that of Molière, was performed. The dramatists of Germany were excluded entirely.

Turning to the Broadway dramatists,

TABLE 4

POPULARITY OF THE STANDARD AND BROADWAY AUTHORS MOST OFTEN PRODUCED IN AMERICAN COLLEGES AND UNIVERSITIES 1946-1947

Rank	Standard Author	Number of productions	Broadway Author	Number of productions
1	Shakespeare	43	Maxwell Anderson	21
2	Shaw	21	Norman Krasna	18
3	O'Neill	11	Thornton Wilder	17
4	Wilde	10	Patrick Hamilton	16
5	Ibsen	9	Noel Coward	11
6	Molière	8	John Van Druten	10
7	Sheridan	4	Thurber & Nugent	10
8	Capek	4	Lillian Hellman	8
9	Andreyev	3	Rudolph Besier	8
10	Barrie	3	Lindsay & Crouse	8
Total		116	Total	127
Total Standard Productions		160	Total Broadway Productions	278

POPULARITY OF THE STANDARD AND BROADWAY AUTHORS MOST OFTEN PRODUCED IN AMERICAN COLLEGES AND UNIVERSITIES, 1946-1947

Large gaps appeared in the selections of world drama produced by the colleges. In each period or area only the foremost authors have been included. Only four plays were performed from Greek drama, none from the Roman, one from Medieval, and one other than Shakespeare from Elizabethan drama. The Restoration was represented by Congreve, and Ibsen was the only author consistently produced from nineteenth-century drama.

If the problem is considered by countries, we find that Andreyev, Katayev,

we find that six of the most popular ten were represented by a single play. The only playwrights among the top ten who contributed more than one play to the campus theatre were Maxwell Anderson, Thornton Wilder, John Van Druten, and Lillian Hellman. Norman Krasna, the second most frequently produced dramatist, holds that position because of a single popular play—'Dear Ruth.'

Comparison of standard and Broadway authors shows a greater frequency of production for the contemporary Broadway dramatists. There were twenty-three Broadway playwrights who were performed more often than Sheridan, who was the sixth most popular standard dramatist.

6. Popularity of Plays. Of the ten

most popular standard plays, five were written by Shakespeare and three by Shaw (see Table 5). Since many colleges produce a Shakespearean play as an annual tradition—Milton College in Wisconsin has produced a play by Shakespeare every year since 1906—it is not surprising that his plays rank near the top. The Shakespearean comedies are performed much more frequently than the tragedies. 'Macbeth' is the only tragedy to appear among the ten most popular plays, although 'Romeo and Juliet,' 'Othello,' 'Hamlet,' and 'Julius Caesar' were also produced.

Careful analysis of all of the standard dramas bears out the results reported in Table 2. The colleges produced many more comedies than serious plays. If the play lists in Table 5 are combined, there are a total of sixteen comedies and four serious dramas.

A comparison of the Standard and Broadway plays readily shows the transitory quality of the latter group. Five of the ten most popular Broadway plays were written since 1942.

The results of a sample survey conducted by the author in the midwestern colleges and universities in 1945 indicated that 'Angel Street' and 'Blithe Spirit' were the most popular plays at that time. They have now passed the peak of their popularity though they still hold a strong position on the present survey.

'Dear Ruth,' 'State of the Union,' and 'I Remember Mama' are at present experiencing a surge of popularity. All three are among the most popular Broadway plays, even though they have as yet not been released in all parts of the country. The same general pattern is noted with 'The Barretts of Wimpole Street' which has just been released for non-professional production.

TABLE 5

POPULARITY OF THE STANDARD AND BROADWAY PLAYS MOST OFTEN PRODUCED BY AMERICAN COLLEGES AND UNIVERSITIES

1946-47

Rank	Standard Play	Number of productions	Broadway Author	Number of productions
1	Importance of Being Earnest	10	Dear Ruth	18
2	Twelfth Night	8	Angel Street	16
3	MacBeth	7	Blithe Spirit	14
4	Devil's Disciple	7	The Male Animal	10
5	Arms and the Man	6	I Remember Mama	9
6	The Taming of the Shrew	6	State of the Union	8
7	Much Ado About Nothing	5	Barretts of Wimpole Street	8
8	Doctor in Spite of Himself	4	Winterset	7
9	Midsummer Night's Dream	4	Arsenic and Old Lace	7
10	Pygmalion	4	My Sister Eileen	7
Total		61	Total	101
	Total Standard	160	Total Broadway	278

'The Devil's Disciple,' 'Arms and the Man,' and 'Pygmalion' were Shaw's contributions to the ten most popular dramas. 'Man and Superman,' 'Androcles and the Lion,' and 'Heartbreak House' complete the list of Shaw's productions.

Other standard dramas which were produced several times by the colleges in 1946-7 were Ibsen's 'Ghosts,' Andreyev's 'He Who Gets Slapped,' Eugene O'Neill's 'Ah! Wilderness,' J. M. Barrie's 'What Every Woman Knows,' Karel Capek's 'The Insect Comedy,' Luigi Pirandello's 'Six Characters in Search of an Author,' and Richard Brinsley Sheridan's 'The Rivals.'

'The Male Animal,' 'Arsenic and Old Lace,' and 'My Sister Eileen' are three perennial farce favorites of the campus theatre. At least a portion of their popularity is caused by the inability of the college theatre to obtain the acting rights on more recent Broadway successes.

Maxwell Anderson's 'Winterset' stands alone as the one completely serious drama which is consistently performed a decade after its initial success. In fact, its history has been such that it may soon be classified as a standard play.

Several other plays which ranked just behind the first ten and considerably above many of the most popular standard plays were the new Galantiere adaptation of the French version of 'Antigone' by Jean Anouilh, Marquand and Kaufman's 'The Late George Apley,' Kaufman and Hart's 'The Man Who Came to Dinner,' Rose Franken's 'Claudia,' Sutton Vane's 'Outward Bound,' Maxwell Anderson's 'Elizabeth the Queen,' John Patrick's 'The Hasty Heart,' and William Saroyan's 'The Time of Your Life.'

Conclusions

The results of this survey make clear that certain of the criticisms leveled at the college theatre have some basis in fact. On the whole, the college theatre could present a much broader panorama of world drama for its audiences. Greater use could be made of the plays of all periods and all nations. Better balance and variety within the program would strengthen both the educational and the entertainment value of many university dramatic bills. More experimentation with different styles of drama and new production techniques would increase the stature of many seasonal offerings.

The new playwright should be encouraged. Not only will the production of original plays help to broaden college programs, but it will in time provide a new source of materials for all college groups. The manuscript services are the first step in this direction. They deserve to be supported by every college and university.

The college theatre can help fill a vacuum in community life by greatly expanding its offerings for children. The need for more and better children's drama will be asserted by every parent and teacher. Through children's drama the college theatre can increase its service and influence.

While the survey has discovered certain weaknesses in our college programs, it has also noted the tremendous scope of drama on our campuses today. From the largest to the smallest of schools, dramatic activity is increasing. Its growth in the last two decades has been especially marked. It is to be hoped that future surveys of college dramatic activities will reveal merits in addition to those of larger numbers of productions.

TRAITS OF ARTICULATE LANGUAGE

R. H. STETSON

THERE are two fundamental ways of communicating ideas and emotions, spatial and temporal.

Picture writing, mathematics, and mechanical drawing are handled on a surface; they are spatial varieties of communication and have the advantage of permanence. In simple forms they occur early in the history of a culture. Picture writing, the first form of writing, represents objects and actions, not words; phonetc forms of writing come much later. Mathematics consists at first of simple arithmetic calculations with number symbols, with tallies of various sorts for computation and record. Mechanical drawing begins with rough maps, ground plans, etc., and may be supplemented by samples and miniature models as means of recording designs and methods.

This spatial way of communicating ideas and emotions appears early in cultural history. On the other hand articulate language, the primary temporal form of communication, is not given a permanent representation until late in cultural history. Before the invention of some type of phonetic writing, memorizing is the only means of preserving from generation to generation the exact form of words in prose or poetry. Sometimes an extensive literature has been transmitted in this way.

Articulate language is the early form of social communication, and it is supplemented by two related forms of temporal expression, music and ritual (dramatic) dancing. Language is used in the main for intellectual matters; music and dancing are primarily emotional and dynamic forms of expression.

It is evident that articulate language, music, and dancing are closely related and that the method of organization is alike. They are often united:

Song and choral work are natural unions of articulate language and music.

Ballets, marches, waltzes, polkas, etc. (variations on forms of locomotion) combine music and dancing.

The primitive ritual dance unites articulate language, music, and dancing, and constitutes the earliest art form for an audience; later the opera undertakes the same type of synthesis.

The organization of the units of articulate language, music, and dancing involves a basic, irreducible unit which is the constituent of the larger, inclusive units. The unit is a type of coordination in which duration, rate, and stress are essential; and these are the marks of coordinated movements. The organization is the hierarchical arrangement of rhythmic groupings.

The basic, irreducible, specific, individualized units are: for articulate language, the syllable; for music, the note; for dramatic dancing, the step. These three forms of basic unit are organized into larger wholes:

Syllables into:
- Feet,
- Breath groups,
- Phrases,
- Sentences, Periods.

Notes into:
- Figures,
- Motifs,
- Phrases,
- Periods.

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Steps into:
Groups of steps,
Evolutions,
Significant patterns,
Completed patterns.

The syllable is the smallest unit of articulate language which can occur alone. The syllable has factors, of which consonants and vowels are aspects, which characterize the syllable and which occur only in the syllable. The syllable is long or short in time; stressed or unstressed.

The note is the smallest unit of music; in singing it corresponds to the syllable. The note has several features: pitch, attack, termination, staccato-legato, quality. These note factors can occur only in a note; they cannot occur alone. The note is long or short in time; stressed or unstressed.

The step is the smallest unit of dancing; it corresponds to the syllable of speech and the note of music (cf. marching songs, etc.). The step has several factors: each step has a take-off, a lateral movement (stride), and a landing. But these, of course, can occur only in the step. The step may be long or short in time; stressed or unstressed.

The syllable, the basic unit of articulate language, is a pulse of air from the chest which is:

1. Released either by the chest muscles: -a, -Abe
   or by a consonant : *b*ay
2. Emitted through a vocal-canal shape, the vowel : *a*, *A*be, *ba*y
3. Arrested either by the chest muscles: a-, bay-
   or by a consonant : A*b*e, ba*b*e

Every system of phonetics recognizes a fundamental division of the syllable factors:

1. The delimiting factors of the syllable pulse, the consonants: releasing (syllable initial) and arresting (syllable final), which act by constricting the vocal canal.
2. The canal-shaping factors through which the pulse is emitted—the vowels.

In the European languages the vowel marks the syllable and is often called 'the syllabic.'

Any one of these syllable factors may be compound:

compound consonants: *br*ay, *sl*ay, ai*ms*, trai*ns*
compound vowels, diphthongs: *I*, *oi*l

In such cases the compound consonant or the diphthong has the single function of the simple consonant or vowel; the compound consonant releases or arrests; and the diphthong emits the syllable pulse. The syllable pulse remains a single, basic unit.

The elaboration of meanings conditions the organization of the larger, inclusive units of language. The syllable may be modified for syntactical purposes: the addition of -s for the plural, e.g., may make a compound arresting consonant as in trai*ns*/ai*ms;* or it may add a second syllable as in noise/noise*s* age/age*s;* the vowel may be changed or modified as in *s*ing/*s*ang/d*r*ive/d*r*ove.

But the mass of meanings are expressed by a series of syllables in the breath group, often set off by pauses and organized by the dominant stress, the culmination of the larger movement of abdomen-diaphragm which constitutes the breath group. This breath group with the culminating stress, Sapir notes as the fundamental syntactical unit.[1]

In all languages the words determine the sequence of syllables in foot and breath group; and in languages like English with heavy fixed word stress, the words determine the pattern of stresses of the foot and breath group.

As meanings are combined, the hierarchical combinations of breath groups are built up. Stresses reinforced by pauses indicate the larger groups; and the relations of coordination and contrast are often reinforced by intonation (pitch changes). These larger, inclusive units are constituted by breathing movements. The phrase is set off by rapid inspiration; and the sentence (period) is a complete breathing cycle.

The traits of stress and pause, and of intonation, often express something more than intellectual meanings; dynamic traits of insistence, haste, emphasis, and various emotional traits appear in the rhythmic patterns of pause and stress, and in intonation.

Notation is important for methods of expression like articulate language, music, and dancing which have become methods of manipulation and invention, and of record. Articulate language and music have come to a well defined notation which is adequate. Both language and music can be handled on paper. Only in rare cases can it be said that a literary language is no longer articulate; this is true in some measure of the written Chinese.

The development of the European literature, however, is in terms of utterance. The written and printed notation makes it possible for the writer to plan the utterance for the reader. Given the native's familiarity with the notation the written or printed language can be made alive in effective utterance.

A living language is articulate; and in utterance it gets the full expression. The dynamic and emotional qualities of speech are revealed in the effective utterance; they are not added as an outside reinforcement; they are inherent in the motor organization of the articulate language.

[1] *Language* (New York, 1921) 119.

PHONETIC TRANSCRIPTION AS COMMUNICATION

LEE S. HULTZÉN

THE sole utility of any system of phonetic transcription is communication.

It is easy to say that the end of the communication is hearing in the mind's ear of the reader what the physical ear of the writer has heard. But such a statement says too much and too little. No system of phonetic transcription yet devised is altogether adequate. For example, the International Phonetic Alphabet, with which this article is concerned, neglects intonation except as intonation can be inferred from stress. On the other hand, a writer may use the phonetic symbol for a sound he has never heard and a reader may interpret a symbol theoretically without auditory imagery. One of the incidental advantages of transcription lies in the stable persistence of secondary visual symbols, as contrasted with the momentary existence of primary auditory symbols, allowing the writer or reader to hold the phenomena before him for contemplation.

For the actual use of phonetic transcription as a tool of communication, the fundamental principle that 'each symbol shall represent only one sound; each sound shall have a symbol to represent it'[1] needs interpretation. Perhaps it may not be a waste of time to essay one part of such an interpretation: that part which takes into consideration differences in the situations of communication as we see them today.[2]

We may distinguish three general types of situations in which communication by means of phonetic transcription may be expedient:

1. Among scholars, phoneticians and phonologists, discussing details in their fields;
2. Between authorities and laymen;
3. Between anyone who has heard a particular bit of speech and others who have not heard it.

Some situations may not fit neatly into the classification, but in a general way each type makes certain demands upon, and allows certain freedoms in, symbolization.

1

The designation scholar in the first heading is not to be taken overseriously. Anyone who writes a book or an article or a note, published or not, on pronunciation or on any aspect of phonetic or phonemic theory, qualifies on one end of the communication. Anyone who reads the book, article, or note qualifies on the other end. You and I are at this moment in such a situation: I am talking shop and shall presently use a few phonetic symbols; you are receiving the communication, whether you are so much a scholar that you hardly think it worth while to notice such petty details or are so little acquainted with the field that you have to strain a bit here and there to understand what I am trying to say.

Situations of this type extend from those in which transcription is used merely to define pronunciations, as in Thomas's article in last October's number of the QUARTERLY JOURNAL OF SPEECH,[3] to those in which transcription is used to define reference for technical

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discussion of theory, as in Twaddell's monograph on the phoneme[4] or Bloch and Trager's pamphlet on linguistic analysis.[5]

The symbols devised by the International Phonetic Association are by definition assigned to groups of features that characterize certain sounds, and this usage is so well established by current convention that a scholar-writer will hardly want to put the reader to the inconvenience of making an *ad hoc* modification of his accustomed sound-symbol associations except when the alphabet is deficient or when there is some special reason for redefinition. Neither Thomas nor Twaddell needs to define reference as differing in any way from ordinary IPA usage; where a conventional symbol or transcription of a pronunciation appears in the articles mentioned above, the reference is immediately clear to the reader and communication is efficient. For most communications in situations of this type, conventional symbolization is adequate.

There would seem to be no advantage whatever in introducing special symbolization unassociated with a detail of theory under discussion. In a recent article in *Language*, Swadesh has occasion to cite his pronunciation of the word *children* and indicates the initial affricate as [c].[6] While the IPA officially states that this symbol 'may occasionally be used in place of [tʃ],' there is nothing to be gained by the use of an unusual symbol here, where the subject of discussion is syllabics, not affricates; and something is lost in efficiency of communication.

In the same number of *Language*, Wells writes the phonemes of *you* and *night*: /yuw/, /nayt/.[7] There are others besides Wells who use the unauthorized[8] symbol [y], which IPA gives a different reference, in place of the conventional [j],[9] but they do no good service to the cause of ease of communication.

Similarly Bloch and Trager use [š] instead of conventional [ʃ] and mark syllabic consonants in their own way, [l̩] instead of [l̩].[10] There is no ambiguity in the first case: their symbol is widely used and has no other conventional reference. There is in the second case a demand on the reader to readjust his reference for the subscript circle from voicelessness, with which it is conventionally and pictorially associated, to syllabicness, and then to master a new symbol for voicelessness. In neither case does there appear to be the slightest advantage in the unconventional symbols.

To say, as one might, that members of the Linguistic Society are so much accustomed to idiosyncrasies of transcription that they can surmount the difficulty, is to avoid the question of efficient communication within the society and with outsiders. The fact that Bloch and Trager's *Outline* is out of print suggests that there have been readers not of the initiate.

But where there is need, a scholar-writer is free to use such symbolization as suits his purpose. The only requirement is that there must come to be a meeting of the minds, or of the ears or of the kinesthetic sensations, of communicator and communicatee. The writer must define or redefine the reference for his special symbols, as a rule in organogenetic terms.

Thus Swadesh violates no principle of efficient communication when he rearranges the scheme of reference for vowel symbols, because that is the matter he has in hand.[11] His subject is the analysis of English syllabics, i.e., vowels. If one disagrees with his symbolization, one disagrees with his theory. If there is any impediment to understanding, any inefficiency in communication, the cause

is not in the symbolization as such but in some weakness in the exposition or in the capacity of the reader.

Bloch and Trager's corresponding but different rearrangement of reference for vowel symbols is similarly essential to the exposition of their theory and facilitates rather than impedes communication.[12]

There is a slightly different situation of the first type where the immediate concern is with some detail of phonetic structure. Some years ago Frey published an article on Pennsylvania Dutch in which he used [d] to indicate a 'voiceless unaspirated lenis stop.'[13] With a definition of reference, such symbolization provides reasonably satisfactory communication, especially in a short article. The communication would be much more efficient, however, if the special symbol did not have a conventional reference different from that of the definition *ad hoc*. [d] conventionally indicates voiced lenis, not voiceless lenis. Frey might better have used [d̥], the unaspirated, lenis, and stop features being associated with the main symbol and the voiceless feature with the subscript circle.[14]

There are more difficult situations in which the question of phonemic structure cannot be altogether ignored without some impairment of the completeness of the communication, even when the immediate concern is with purely phonetic representation. Thomas's investigation of low-back vowel variants before *r* is an extraordinarily satisfactory communication as to the phonetic phenomena.[15] We cannot, however, be quite sure of the significance of the variation without some notion of the phonemic structure of the dialects involved. As to the question here of communication through symbols, it may be suggested that [ɒ] grouping with [ɔ] as a free or positional variant of one phoneme would be something different from [ɒ] grouping with [ɑ], and something yet different from [ɒ] of a phoneme contrasting with two other phonemes, /ɑ/ and /ɔ/.

We do not need to take into consideration the situation represented by the [artiklə də fɔ̃] in *Le Maître Phonétique*. Here the routine transcription is merely a sort of password for the society: one who cannot read phonetic transcription cannot get to participate in the discussions of the membership. For the most part the transcription as such serves no other purpose, and where it does directly affect the communication, other than as to the point under discussion, it impedes communication.[16]

2

The essential characteristics of situations of the second type are that the writer has or pretends to some authority with respect to the pronunciation of a dialect or language, not as to a specific utterance, and that the reader to whom the communication is addressed seeks guidance, wants to know without wanting to criticize. We need not discuss here the basis for authority or the relationship which the indicated pronunciation ought to bear to the actual pronunciation of speakers of the dialect or language. Readers may seek guidance as to some norm of pronunciation of their native language or as to a practical pronunciation of a language they are learning more or less late in life. They need not be phoneticians in any sense, although they must have been conditioned to the reference of phonetic symbols.

The principal situations of this type are exemplified in pronouncing dictionaries and in connected texts offered as models to learners or occasionally to native speakers seeking standards. The

best English dictionaries are those of Jones, for one dialect of England, and Kenyon and Knott, for three American dialects.[17] Among connected texts we may note the [parti dez ele:v] of *Le Maître Phonétique* and the Recommended Pronunciations which for a time appeared in *American Speech*.[18]

The pronunciation to be represented must, of course, be generalized, not that of an individual's specific utterance, but that somehow typical of a linguistically homogeneous group sufficiently large or important to make the work worth while. Consequently the symbols used in transcription must have comparatively general reference rather than the exact reference sometimes appropriate to situations of types 1 and 3.[19] For such general reference simplicity of symbolization is one desideratum. Clarity, or descriptive power or freedom from ambiguity, is another. And there is also the matter of inner consistency of the symbolization, which may be an aspect of clarity.

If we look at the semi-broad transcription of Jones's *Dictionary* not as a record of his analysis of the dialect in terms of his phonemic theory but as an immediate instrument of communication between Jones and learners, the sacrifice of unambiguous descriptive clarity seems not to have achieved real simplicity. For example, a student cannot interpret [i:] as [i] plus [:]; the main symbol of [i:] has a reference, as excellently shown by the chart of tongue positions opposite title page, different from that of [i].[20] It is undoubtedly true that the reader does not apprehend [i:] as [i] plus [:], but as one symbol, and after the symbol-learning stage, he is not deceived. Nevertheless, one cannot make two references one by a stroke of the pen. The simplicity is altogether false. There is nothing gained by the device, and something lost.

Kenyon and Knott keep their references of basic symbols clear in respect to such details. Possibly they sacrifice something of descriptive power by not marking length of actually long vowels. While length may not be distinctive or as important for American English as for Southern British vowels, it is undoubtedly true that length plays some part in the sounding pattern of our speech, and many of those to whom the dictionary might be of use, the late learners, might profit by the continual reinforcement of the idea.

In one instance Kenyon and Knott achieve simplicity in their *Dictionary* at the expense of consistency. Having defined the reference for [r] as 'parallel in structure to [w] and [j],' they give only [r] an additional reference for postvocalic position.[21] Thus they symbolize the pronunciations of *yawp, poi, wan, now, red, dare* as [jɔp]:[pɔɪ], [wɑn]:[naʊ], but [rɛd]:[dɛr]. It would be consistent, and perhaps advantageous, to use [j], [r], and [w] for nonsyllabic offglides as well as onglides;[22] but if [ɪ] and [ʊ] are to be used for the offglides corresponding to onglides [j] and [w], then inner consistency demands something like [ɚ] for the offglide corresponding to [r].

In sum, for indicating the lexical pronunciation of words, the transcription should be as simple, with as general reference, as possible without sacrificing such clarity as lies in unambiguous descriptive power and innner consistency.

The transcription of conected texts as models serves a purpose similar to, and should meet the same requirements as, that of single words. The objections to broad transcription of the sort recently used in *Le Maître Phonétique* for Southern British are stronger for con-

nected texts than for dictionaries.[23] The reader who has most use for the transcriptions is the learner who has not yet mastered the language. When he looks up a word in the dictionary, he has time for looking at it carefully, the whole as well as the parts, and he can unscramble such ambiguous references as those noted above. When he reads a connected text, he does not necessarily know what the word is—and we cannot get away from the fact that he has to recognize words. He must often proceed by noting the reference of one symbol after another, constructing the whole out of its least parts, a procedure quite different from that of ordinary reading. Any effort spent in revising reference is waste; what makes revision necessary impedes communication.

For a language like English, in which stress plays so important a part, it would seem obvious that stress should invariably be indicated in model texts, for monosyllables as well as for plurisyllables. In the first line of a recent sample of General American, failure to mark stress offers three ambiguities: [ɪn fɪftin mɪnəts . . . ɑutsaɪd ðə stɑked].[24] [fɪf'tin] is impossible here and ['fɪf'tin] may suggest an exactness not meant; there is real question as to the stressing of [ɑutsaɪd], not resolved by consulting a dictionary; unless the learner knows more than 9,000 English words he is not likely to know that the last word is [stɑk'ed], according to Kenyon-Knott, or [stɑ'ked], according to Jones's stressing. In the next line the stress pattern of the phrase [wʌn mɔr θɪŋ] cannot be guessed.

To the same end of making it easier for the reader to get as much as possible out of the whole communication, the phrasing should be indicated. Something more is needed than ordinary punctuation, which is always inadequate and which has doubtful phonetic reference.[25]

Some models have appeared with alternative pronunciations indicated. E.g., [hi wəd ansə (ɑntsə)]; [ɪkspɪ(ə)rɪəns səm sə(g)dʒɛstʃnz]; [lɜ(r)nd ðeə/r daɪəlɛkt].[26] Such devices impede communication. If alternative pronunciations must be offered, two or more versions of the whole passage provide better series of reference for interpreting the flow of the whole.

In some situations, as in texts prepared for early stages of language learning or for a specific group of learners and in texts serving as direct communication between teachers and learners or vice versa, simplicity may well give way for detail of reference and descriptive power.[27] Thus the dentalization of nonfricative alveolars next to interdentals, both within words, [wɪɹθ], and as sandhi modification, [ɪn ðə], may be marked to assist those who have painfully mastered the alveolar articulation. The comparatively slight and nondistinctive diphthongization of mid-front and mid-back vowels in American English may be indicated by superior symbols for offglides.

Of the same type are situations in which someone who has studied a dialect offers to anyone interested generalizations on specific utterances rather than records of the utterances themselves.[28] The transcriptions may be as simplified or as detailed as the generalization warrants. However simplified, however carefully restricted to the representation only of distinctive sounds, phonetic transcriptions in this situation, or in any other, gain nothing from being labeled phonemic. So to label them is to introduce complications into the communication, at best to commit the transcriber to one of the least constructive concepts of the phoneme.

3

By far the most widely useful phonetic transcription is the record, for communication to others or for later communication to oneself, of actual utterance. Anyone who can handle a phonetic alphabet can make the transcription and anyone similarly equipped can read it. Situations vary from the collection of material for scientific study to the jotting down of notes on speech that has piqued an amiable curiosity.

There can be no question of simplicity for the sake of simplicity in the collection of materials which are designed to be, or may be, used for scientific study. Under exceptional circumstances, such as Thomas's collection of data on low-back vowel variants,[29] one may note only gross characteristics of a selected list of sounds. But on the whole, transcription in this situation should be as exact and as minutely detailed as the ability of the transcriber allows.

The best collection of single words in this country is on the maps of the *Linguistic Atlas of New England*.[30] The materials are available for any study, and one may be reasonably confident that the communication is as efficient as the phonetic alphabet and the conditions of large-scale investigation are likely to permit.

Stanley offers some connected texts in connection with his study of Texas speech, as well as a great array of single words and phrases.[31] The transcription, while detailed, is not so minutely exact as that of the *Linguistic Atlas*, nor are the references of the symbols nearly so well specified. It is to be noted that when material of this sort is published, the whole material is available to anyone and the communication may be broader than intended.[32] I.e., the writer may cite a transcribed word as illustrative of one detail of pronunciation; at the same time he presents all the other details involved in that word, whether or not he paid careful attention to them when transcribing.

A special situation, in which the responsibility of the transcriber may not be so great as in the preceding but in which his accuracy may be more readily called to account, appears when the transcription can be checked against available phonograph records. Transcriptions of seventeen of the records in the Linguaphone (formerly Victor) American Speech Series have been published.[33] Here we need a nice adjustment between the detail that will satisfy a possible reading-listening reception of the communication and the readability that will make the transcriptions most generally useful.

As examples of communication in the nature of amiable chatter, we have notes and word lists appearing from time to time in *American Speech*, and could once find there extended texts of actual speech.[34] As to single words or phrases, it is only to be said that transcriptions need to be accurate and sufficiently detailed as to the point in question, nothing more. They do not pretend to be available for systematic study.

We come finally to the situation in which the transcriber says in effect: Here is a record of what I heard someone say, a record in such form that you may look it over at your leisure. There is something interesting about it, either in the person of the speaker or in the dialect which he spoke. I am not trying to prove a thesis; I am merely suggesting that you might like to share my experience.

The reader may get from the communication, along with some immediate pleasure, an understanding that spoken language is what the people who speak it make it—something alive, not some-

thing dead and buried in books—and that the best speakers are human beings. Incidentally, younger readers can get much pleasant practice in reading transcription.

The requirements for the transcription, beyond the validity and adequate definition of reference which are to be expected, are those of ready readability. While notes on characteristics of the speech which transcription does not show are helpful, the usual reference of phonetic symbols should not be modified for the special case if such modification can possibly be avoided. Thus the degree of diphthongization of a vowel, however consistent, should be shown by symbols, [e] or [eɪ] or [eɪ], rather than explained in a note. But there is no need for indicating normal modifications of sounds in context, such as the dentalization of alveolars next to interdentals, [æt ðə], not [æt̪ ðə]. Readability obviously demands that phrasing be indicated, and that all stressed syllables be marked, extraordinarily strong stress by doubled or possibly even by tripled stress marks.

Occasionally, as for an unusual bit of dialect, there may be advantage in exhausting the resources of the phonetic alphabet to indicate minute detail.[35] But most transcriptions of actual utterance, if not designed for scientific study, are adequate and better serve the purpose in hand if meticulosity gives way in the interest of easy reading.[36]

The preparation and publication of transcriptions of this last variety probably offers the greatest possibility of pleasurable learning to the greatest number of people. Anyone who has transcribed a couple of pages or so of actual utterance will recall the exhilaration of discovery. Anyone who has read the splendid reportorial transcriptions in *American Speech* knows that the things are good reading, affording some other satisfaction than that of duty done.

[1] J. S. Kenyon, *American Pronunciation* (Ann Arbor, 1924) 17. The same statement appears in later editions, and variations on the theme have been played in innumerable places.

[2] There have been many statements on the use of phonetic transcription in the past few decades, e.g., Phonetic Writing and its Uses, in *Principles of the International Phonetic Association* (1912) 6-8, but I think nothing recently in the pages of QJS. I recognize but make no effort to recapitulate the literature on the subject.

[3] C. K. Thomas, The Place of New York City in American Linguistic Geography, QJS 33 (1947).314-20.

[4] W. Freeman Twaddell, *On Defining the Phoneme*, Language Monograph 16 (1935). The symbolization is very simple.

[5] Bernard Bloch and G. L. Trager, *Outline of Linguistic Analysis*, Special Publication of the Linguistic Society (1942). The symbolization is more elaborate.

[6] Morris Swadesh, On the Analysis of English Syllabics, *Language* 23 (1947).142. I am in this article enclosing phonetic symbols in brackets whether the reference is to the symbol as such, an irregular use, or to the sound it represents.

[7] Rulon S. Wells, Immediate Constituents, *Language* 23 (1947).108. That Wells's symbols are phonemic rather than phonetic is not significant for the point in question.

[8] There is not the slightest implication here that the International Phonetic Association has any authority which anyone is bound by other than sweet reasonableness to acknowledge.

[9] The use of this symbol for the diphthongal offglide may seem strange to some who are familiar only with another symbolization. But the choice here, where choice is offered by IPA and general use, is something entirely different from the irregular substitution in question. Cf. fn. 22.

[10] Outline 26, 28. Here as elsewhere the citation is only of samples; other similar uses in the same work are ignored.

[11] *Language* 23.142, 144-5.

[12] *Outline* 52.

[13] J. W. Frey, The Phonemics of English Loan Words in Eastern York County Pennsylvania Dutch, *American Speech* 17 (1942).95.

[14] Such symbolization is advantageous only if the subscript circle is to indicate nothing more than voicelessness, as the IPA statement specifies. If it also indicates fortisness, as the IPA example of voiced s as exact equivalent of z suggests, the subscript symbols are useless. Cf. my note on this point, QJS 33 (1947).206.

[15] C. K. Thomas, The Dialectal Significance of the Non-Phonemic Low-Back Vowel Variants Before *R*, in *Studies in Speech and Drama in Honor of Alexander M. Drummond* (Ithaca, New York, 1944) 244-54.

[16] E.g., 86 (1946).15, where Martinet comments on the possibility that some readers may have had their attention distracted from the matter under discussion by an oddity in his pronunciation of French.

[17] Daniel Jones, *An English Pronouncing Dictionary*, 7th ed. (New York, 1946). J. S. Kenyon and T. A. Knott, *A Pronouncing Dictionary of American English* (Springfield, Mass., 1944). There are, of course, pronouncing dictionaries that do not use IPA symbols, whether or not to advantage determinable in any specific case. Lesser word lists, using IPA or other symbols, are in the same situation as the dictionaries.

[18] This section of *Le Maître Phonétique* has appeared regularly since 1927, and the equivalent now and then before that. The Recommended Pronunciations appeared in *American Speech* from 1933 to 1939.

[19] Cf. Jones, *Dictionary*[7] xx-xxiii; Kenyon-Knott, *Dictionary* xvi-xxii, xxxviii-xlv.

[20] Cf. *Dictionary*[7] xxii, where Jones notes that the long sound is often diphthongal. See also his *Outline of English Phonetics*, 3rd ed. (Cambridge, 1932) 63, 65.

[21] *Dictionary* xxi.

[22] I.e., these symbols with semivowel reference can appear after the principal vowel of a falling diphthong as well as before the principal vowel of a rising diphthong. With a reference labeled glide, i.e., with a slight shift in point of view, they can similarly be used for offglides as well as for onglides. This is not the place to discuss the point. Thomas, in his new *Introduction to the Phonetics of American English* (New York, 1947), avoids an obvious inconsistency, which is as pertinent for type 1 situations as for type 2, by offering less definite references for his symbols and by making the precedent of Kenyon and Knott part of the justification for his choice of symbol. 74.

[23] E.g., in the first two lines of a transcription, 88 (1947).31, the same symbol appears with three different references for vowels in the words *wandered*, *slow*, and *saw*.

[24] *Le Maître Phonétique* 85 (1946).8.

[25] Most of the models in *Le Maître Phonétique* are punctuated, not phrased. Both punctuated and phrased models have appeared in *American Speech*.

[26] *American Speech* 8 (1933).68; 14 (1939).204, 289. Most of the later models in this journal appeared in only one version, labeled something like 'a generalized transcription of acceptable American English.'

[27] Cf., on adaptation to a specific group of learners, A. Martinet, *Maître Phonétique* 86 (1946).14-7.

[28] The Specimens in *Le Maître Phonétique* seem to be of this sort rather than of type 3. Thomas did 'A composite transcription from Knox County, Tennessee' in *American Speech* 14 (1939).125-6, 15 (1940).85.

[29] Cf. fn. 15. The materials have not, so far as I know, been published.

[30] By Hans Kurath, Director and Editor, 3 vols. in 6 (Providence, Rhode Island, 1939-43). See the *Handbook of the Linguistic Geography of New England* (Providence, 1939) 39-54 for explanation of the methodology.

[31] Oma Stanley, *The Speech of East Texas*, Columbia University Dissertation, *American Speech Reprint* (New York, 1937). The connected texts 79-88, 92-4.

[32] Thus Thomas, Dialect Significance of Low-Back Vowel Variants 252, refers to Stanley's dissertation, and notes that a statement 'in the text of the article is offset by a larger number of instances . . . in his transcriptions.'

[33] *American Speech* 1933 to 1939. Transcriptions of other available phonograph records have appeared.

[34] As an example of word lists, L. Sprague de Camp, Pronunciation of Upstate New York Place Names, 19 (1944).250-65. The publication of phonetic texts of actual speech, under the supervision of Jane Dorsey Zimmerman, began in 1933 and continued through 1945, during the last five years to the exclusion of most other transcription.

[35] E.g., *American Speech* 10 (1935).298-9, and a short extract 8 (1933).67-8.

[36] Examples of transcriptions of all sorts can be found in *American Speech*, one which offers a good pattern to be followed 17 (1942).179-81.

MAGNETIC SPEECH RECORDERS

J. S. KEMP

RECENT developments in the magnetic recording of sound have caused some confusion among those who plan to use recording devices as an audio aid to speech training. The disc recorder which has been in general use for a number of years will certainly continue to serve. But the relatively high cost of discs and the required operational skill will probably continue to hold back wide use in speech classrooms.

I shall attempt here to sketch the background and development of magnetic recorders and to suggest their possible uses in the educational field.

At the turn of the century a Danish physicist, Valdemar Poulsen, invented a wire recorder called the telegraphone. There were a number of defects in the experimental device but it is possible that the instrument might have been perfected a number of years ago if the principles of oscillators and amplifiers had been known at that time. The Poulsen telegraphone was literally shelved, and only sporadic activity in that field was noted for the next thirty years.

In the 1930's Marvin Camras was a student at the Illinois Institute of Technology in Chicago. His cousin, a singer who was dissatisfied with the quality of the conventional disc recorder, prevailed upon him to investigate the practically abandoned art of magnetic recording and to discover the secret which had baffled the earlier experimenters. By applying new ideas Marvin Camras developed the first successful wire recorder. Camras then joined the staff of the Armour Research Foundation and now serves in an advisory capacity for the magnetic recorder research program.

Under the pressure of wartime demand the Armour Research Foundation produced an experimental wire recorder which was not only rugged in construction but capable of good quality voice recording and reproduction. Even before the Armour wire recorder had passed beyond the experimental stage the armed forces requested Armour to construct thousands of wire recorders for many war uses. A report from a marine who recorded the landing at Iwo Jima stated that of all the various recording devices —film, disc, and magnetic—only one—the magnetic recorder—survived the vibration, shock, salt air, and abrasive dust at Iwo.

The wartime use of magnetic recorders brought to light a number of disadvantages of the device as manufactured at that time. Wire breakage was a serious problem. The medium carbon steel wire used in the early models became brittle with age and was susceptible to rust, and the recorders were mechanically imperfect, frequently fouling the wire. A maximum rewind ratio of two to one made it necessary to spend a half-hour to rewind a one-hour spool. The frequency response at a given wire speed was inadequate for some uses. And the complete recorder weighed almost fifty pounds.

One of the important subsequent advancements was the development of a specially processed stainless steel recording wire. It is surprising that stainless steel, which is usually considered non-

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magnetic, can be used for the recording wire. It happens, however, that by certain processing the desirable magnetic characteristics are produced. The frequency response of the new wire is such that the wire speed can be reduced from five to two feet per second and still produce a broader frequency range than was possible with the ordinary steel wire.

Mechanical systems have been simplified so that the cost of manufacture has been greatly reduced. The wire path has been made more direct from spool to spool making wire breakage less likely. Rapid rewind saves time. The frequency response has been extended. Weight in some types of recorders has been cut in half.

After the government contracts for manufacturing wire recorders were completed Armour returned to its magnetic recorder research program and developed a tape recorder and the associated tape. The tape recorder is capable of performance equal to that of the wire recorder. The particular use determines which media, wire or tape, is better adapted.

The storage space for the spool of wire is much less than for tape. A standard one-hour spool of wire requires five cubic inches space, while for the same playing time two seven-inch spools of tape occupy forty cubic inches.

In early 1943 when it became evident that the magnetic recorders were commerically feasible the Armour Research Foundation initiated a licensing program. Today there are forty-four firms in the United States and abroad which are licensed to manufacture under the Armour patents. Principal attention has been given to general purpose recorders and recorder units used in conjunction with the home radio receiver. Magnetic dictating machines have also been introduced. Advertising machines are already designed, and recorders for the educational field are contemplated.

A recent Armour development aimed to lessen the time for rewind and to provide more economical use of the tape uses only one-half of the magnetic tape surface while recording in one direction and the other half when the tape motion is reversed in direction. This two-channel operation doubles the operation time giving a full hour for a seven-inch roll of quarter-inch tape. No rewind is necessary. When the tape completes a trip in one direction the motor is reversed and the other track is used. When the tape has completed its round trip it is ready for replaying. The tape direction is manually reversed but automatic reversal could be devised and would then allow continuous recording or playback for a one-hour period.

The two-channel recorder is best suited for continuous recording and playback, and by choice of reel size could be arranged to give any playing time from a matter of seconds to several hours.

Another recorder recently announced by Armour is especially designed for dictation, but is also ideally suited for clinical speech recording. The recording medium is an endless belt six or eight inches in width and, experimentally, 22 inches in circumference. The belt is slipped into place on a pad of rollers spaced a few inches apart. The belt moves in but one direction and the recording head advances slowly from one edge to the other producing a closely spaced helical recording. One belt has a playing time of ten or twelve minutes. There is, of course, no need for rewind. The low belt cost will encourage preservation of recordings but the recorder operators will appreciate the instantaneous re-use characteristics which the belt re-

corder has in common with all magnetic recorders.

The source of the recorded material will determine which type of recording equipment will best serve the particular case. One source of valuable educational material is through radio broadcast. The studio facilities and professional talent create an atmosphere greatly enhancing the program content. But many suitable programs occur at times unsuitable for direct use, sometimes outside of class hours. A selector-clock operated wire recorder can capture any program around the clock. The clock can be set to record for quarter-hour programs either consecutive or intermittent, with no operator in attendance. In preparation, the particular radio station is tuned in and the volume control is set at the proper level, and then the control of radio and recorder is switched over to the clock. A more complicated clock operated radio can select a different station for each time interval.

At the present time a number of public libraries circulate disc records of plays and books. Although this record service has enthusiastic reception, either through carelessness of the operator or because of inferior playback equipment, the useful record life is too short. Magnetic records would promise many more playings, barring accidental damage to the wire or tape. When the number of magnetic recorders in homes and in schools reaches 200,000 the production of magnetic records will be undertaken. It is estimated that during the second half of the year 1947 about 100,000 wire recorders using the standard spool were sold in the United States, and it is expected that this number may increase to 400,000 by the end of 1948. So we can expect a number of recording firms to be producing educational and entertainment recordings on wire in a matter of a few months.

The tape recorder which followed the wire recorder in production quantities will undoubtedly reach the same degree of acceptance as the wire recorder. Most manufacturers of wire recorders have standardized spool dimensions, wire size, wire magnetic characteristics, and wire speed. Tape recorder manufacturers will standardize their media also. At present a record which can be played on the wire recorder of one manufacturer can be played on that of another. The non-standard machines are relatively few in number.

Foreign language has been successfully taught by disc records for a number of years. A further refinement in language training is a magnetic recorder which has at spaced intervals recordings of words spoken by the teacher with corresponding spaces in which the student can record his attempt at imitating. By listening to the playback the student can recognize wherein his imitation is faulty.

Parallel with the circulation of educational moving pictures there can be a magnetic record service for use in teaching subjects such as history, English, foreign languages, and the sciences.

It is conceivable that students will have magnetic recorder attachments for the home radio which will be used for home work, the records being procured from libraries or from another circulating source.

The cost of the magnetic recorder has been diminishing as the art has been mastered. The first recorders manufactured for the armed forces cost $750; now a superior wire recorder is on the market at a list price of about $150. Another company sells a radio-phonograph-wire recorder combination for about $165. The tape recorder will

eventually sell in the same price range. Wire and tape cost about $5.00 for an operating hour and each can be re-used many times.

The weight of portable wire recorders has been reduced to twenty-five pounds and could, if necessary, be reduced still further. Equipment to be used in a fixed location is somewhat more bulky.

The first wire recorders required frequent mechanical adjustment in order to obtain satisfactory operation. The recorders produced today are relatively free of 'bugs,' and reports indicate that some are in daily use without any mechanical attention for months at a time.

The magnetic recorder will not replace the conventional disc recorder but it certainly will broaden the utilization of speech recording in education.

THE LECTURE MOVEMENT: 1840-1860

WALDO W. BRADEN

DURING a period of forty-five years more than two thousand audiences scattered from Maine to Iowa heard eloquent Wendell Phillips deliver his famous lecture, The Lost Arts. This remarkable feat could not have been accomplished without the existence of that unique institution, the lyceum. In later years the New England orator was wont to open with the remark that his discourse was originally prepared (1838) during:

> . . . that first phase of the lyceum system, before it undertook to meddle with political duties or dangerous and angry questions of ethics, when it was merely an academic institution trying to win busy men back to books, teaching a little science, or repeating some tale of foreign travel or painting some great representative character, the symbol of his age.

1

The 'first phase' extended from Josiah Holbrook's founding of the lyceum in 1826 to about 1840. As an 'academic institution' the lyceum had as its objectives the popularization of the study of natural science, the improvement of teacher training, the advancement of the common schools, and the promotion of adult education. The movement, immediately popular, swept the entire country; by 1835 three thousand village, one hundred county, and fifteen or sixteen state lyceums were in operation.[1] In addition the enthusiasts in 1831 organized the American Lyceum, a national organization made up of representatives from lower groups. These groups launched extensive programs of self study and mutual improvement with large numbers participating. They performed scientific demonstrations, made rock collections, heard scholarly papers by their more learned members and distinguished guests, collected libraries, built lyceum halls, fostered programs of improvement in all sorts of educational institutions, and concerned themselves with the betterment of mankind in general.[2]

Apparently by the late thirties the lyceum as 'an academic institution' was rapidly losing its impetus and paid lecturers who discussed 'political duties or dangerous and angry questions of ethics' were receiving increased attention. The failure of the American Lyceum to assemble after 1839 was another indication of this change in emphasis.

Many factors contributed to this change. The appearance of state superintendents of education and state programs for improvement of the schools, of teachers institutes and training programs, and of curricular interest in natural science lessened the need for which men like Josiah Holbrook and Horace Mann had originally promoted the lyceum. The popularity of the lecture series in Boston and other cities pointed the way to the village groups, always more or less eager to imitate their larger neighbors. Local self-improvers, no doubt, found listening to an Emerson, an Everett, or a Gough decidedly more stimulating and enlightening than watching some of the local boys struggle through ill-prepared science demonstrations. Finding fluent lecturers offered no problem, for the reform movement which swept the North provided a host

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of advocates eager to talk to any group willing to listen.

2

The lecture-lyceum in the twenty years before the Civil War retained some of the original *esprit de corps* of the earlier period. Although tastes changed and the nature of the programs was altered many of the local groups especially in New England continued to function under their old organizations and constitutions, never admitting any shift from their original purposes of diffusion of knowledge and mutual improvement. New groups that made their appearances under such names as lecture associations, young men's literary societies, or simply Y.M.A.'s, publicly espoused equally high goals. But in contrast to the previous period when widespread participation was the rule now the burden of public enlightenment fell upon the paid lecturer who in many cases was intereseted in little more than pleasing his listeners. Frequently entertainment was substituted for serious intellectual stimulation. In addition fund-raising for worthy causes such as starting a library became the objective of many groups.

In many communities the meetings assumed the character of social gatherings, attracting persons from miles around. During the fifties Bayard Taylor was surprised to find that some of his Wisconsin audiences travelled fifteen and twenty miles over the prairie in their wagons to see and hear him. The lecture was an escape from the monotony of everyday life, an excellent place to catch up on the latest gossip, show off a new hat or dress. In the more isolated places it was a vibrant touch with the world outside, a chance to see and to hear the most famous persons of the day. Out near the frontier the Davenport, Iowa, *Gazette* advocated the lecture as a moral influence capable of keeping the citizens away from the demoralizing pageantry of the theatres and the corrupting influence of grog shops.' Later it sought support for the local association because it kept 'boys off the streets' and 'gave the girls . . . a taste for higher toned literature.'[3]

This 'compromise between the church and the theatre' as it was called by the *Harper's Weekly* served other popular functions: 'It is . . . reported upon good authority that certain young men and women go to lectures to flirt. There are some persons living who declare that, in some places, apples and peanuts have been eaten before and during the lectures.'[4]

In the cities and larger towns the meeting place of these affairs might be a lecture hall especially built for the purpose or a large auditorium, but in the villages, the school, the church, or the town hall might have to suffice. A winter series ordinarily included ten or twelve numbers; in the larger places where the season extended from early fall to late spring the number sometimes reached twenty. The purchase of a season ticket for two or three dollars entitled one to attend. Frequently single admissions of twenty-five or fifty cents were sold at the door. A few institutions such as the Lowell Institute in Boston were endowed. Some, long established, built up sufficient reserves to protect them against a bad season, but in many of the newer groups ten or twenty persons of a community might underwrite the winter's program against possible financial loss.

In contrast to earlier days when each member actively participated, now it was the secretary, sometimes paid a salary, or a program committee who planned the offerings, engaged the lecturers, and shouldered the responsibility

for the success of the meeting. Since the lecture bureau did not appear until after the Civil War, this involved considerable correspondence with the lecturers concerning dates, subjects, fees, and local facilities. On occasion the poor secretary might find it necessary to go tweny or more miles by sleigh or buggy to bring the speaker to the meeting. Changes in schedule were frequent; and many audiences were forced to wait an hour or more because of the late arrival of the speaker, delayed by the hazards of the road.[5]

3

'Educated men' felt it their duty, reports Edward Everett Hale, 'to have on hand a lecture or two to read to any audience which was willing to ask them.'[6] During the period from 1840 to 1860 there was marked increase in the number that appeared before lyceums. The successful in all walks of life, particularly those who had achieved sudden fame, were proffered numerous invitations. In most cases lecturing remained an avocation although as the years passed several devoted a substantial part of their time to this activity. The professional lecturers and entertainers, for the most part, did not make their appearance until the advent of the lecture bureau after the Civil War.

'The great triumvirate of lecture kings,' according to James B. Pond who was intimately associated with the movement, was Wendell Phillips, mentioned earlier for his lecture, The Lost Arts; John B. Gough, the prohibition orator; and Henry Ward Beecher, the famous preacher and abolitionist. But almost as active, of course, were Ralph Waldo Emerson, Horace Mann, Edward Everett, Theodore Parker, Bayard Taylor, Horace Greeley, and James Russell Lowell. The 'Yankee lion hunters' diligently hunted elsewhere for 'lecture-lions.' Men of politics such as Daniel Webster, Charles Sumner, Franklin Pierce, and John Quincy Adams were persuaded to accept occasional engagements. George W. Curtis, Charles A. Dana, Charles Eames, and Donald Mitchell (Ik Marvel) left their journalistic endeavors long enough to appear. Courses were given by the distinguished historians, Jared Sparks and George Bancroft.

Many clergymen such as Edward Everett Hale, Starr King, Edwin H. Chapin, Edwin P. Whipple, and Orestes A. Brownson looked to the lyceum for added income. John G. Saxe, poet and humorist, started his speaking career during these years. William Lloyd Garrison never missed an opportunity to strike a blow against slavery. Among the more spectacular performers were Frederick Douglas, the fugitive, negro-slave orator, and Elihu Barrett, the learned blacksmith reported to have had knowledge of 'fifty tongues.'

This was the period when many brave women first defied convention to speak in public. Among the first were the timid Grimke sisters, who became so overwrought with the slave question that they deserted their sheltered existence for the platform. Lucy Stone, 'the morning star of woman's rights movement,' found 'immense audiences' eager to hear her. So effective was she that Theodore Parker, after hearing her in Syracuse in 1852, was moved to remark, 'Whether we like it or not, little woman, God made you an orator.'[7] Joining their sisters were Susan Anthony, Elizabeth Cady Stanton, Lucretia Mott, Anna Dickinson, and many others.[8]

Another significant development of the period was the extended lecture tour. In 1857 Theodore Parker remarked that 'for ten years past six or eight of the most progressive minds in America have

been lecturing fifty to one hundred times a year.'[9] An itinerary starting in New England might extend as far west as Wisconsin, Iowa, and Missouri. While in the thirties Emerson confined his speaking largely to his home state, in 1852 he made his first western trip, speaking in St. Louis, Missouri, and Springfield, Illinois. The following winter he returned to the West, speaking among other places at Milwaukee, Wisconsin, Chicago, and Ottawa, Illinois. December, 1855, found him crossing the ice on foot to keep an engagement at Davenport, Iowa. Thereafter for nearly fifteen years he made a western jaunt each winter.[10] Another ardent traveller was John B. Gough, who reports that during his first year of speaking in the forties he gave three hundred eigthy-three lectures in one hundred sixty-five days on a tour of 6840 miles.[11] Returning home from his world wanderings, Bayard Taylor made two hundred eighty-five appearances on an itinerary of 40,000 miles between 1854 and 1856.[12] For many seasons Theodore Parker spoke from New England to Illinois and Wisconsin, filling ten, twelve, and fourteen engagements a month.[13] Comparable tours were made by Phillips, Beecher, and many others.

These extended tours on which the performer might be away from home two or three months and might speak some weeks as much as six times in as many different communities made lecturing a real test of physical stamina. Travel and accommodations along the way were difficult. To keep an engagement a person might be fortunate enough to travel by rail, but many times he was forced to go by river boat, lake steamer, sleigh, or even stage. Concerning a trip to Pittsburgh in 1851 to fill an engagement Emerson reported:

> . . . a very tedious & disagreeable journey from Philadelphia by railway & canal with little food & less sleep two nights being spent in the railcars & the third on the floor of a canal boat, where the cushion allowed me for a bed was crossed at the knees by another tier of sleepers . . .[14]

Theodore Parker in 1857 described his weariness from 'work and exposure' encountered on a trek to western New York. 'From Monday morning till Saturday night,' he complained, 'I had two tolerable dinners and one night in bed, four nights in railroad cars.'[15] In a letter written from Madison, Wisconsin, April 9, 1855, James Russell Lowell expressed his disgruntlement at 'bad inns,' solemn committees, smoking stoves, 'cold' lecture rooms, 'cold' audiences, and 'cold' lectures.[16]

Enthusiastic about 'this great business' on most occasions, Bayard Taylor admitted that it had its seamy side; in 1852 he made his first western trip, speak-

> . . . fagged out, not with speaking, but with traveling, and with being shown up, introduced, questioned, visited and made to visit, handshaken, autographed, honorary membershipped, complimented, censured, quizzed, talked about before my face by people who don't know me, written about in the papers, displayed on handbills, sold on tickets, applied to for charitable purposes, and the Lord knows what else.[17]

The financial remuneration became sufficient to make the lecturers willing to endure these hardships, for it freed writers like Emerson or Lowell from literary drudgery or made possible the further wanderings of a Bayard Taylor. At the beginning of the era the fees were small. James Russell Lowell, complaining in 1839 that the Concord group paid him only four dollars, hoped for an invitation from Cambridge where they paid fifteen dollars or Lowell where the fee was twenty-five dollars.[18] When Thomas Wentworth Higginson assumed the management of the Newburyport, Massachusetts lyceum in 1847, he re-

ported that although the customary fee was fifteen dollars he was expected to include Emerson on the agenda each year at a fee of twenty dollars.[19] In 1847 Emerson reported that ordinarily he received fifty dollars in Boston and ten dollars and travelling expenses from the country lyceums.[20] John B. Gough's yearly average before 1850 never exceeded $25 per lecture. Between 1850 and 1860 his average fee ranged between $25 and $65 per lecture.[21] Bayard Taylor in 1856 mentioned that his failure to fill seventeen engagements cost him between $700 and $800.[22] By 1859 his rate was $60 per lecture with a special rate of $50 in some cases.[23]

4

What type of speeches were these so-called 'lectures'? Of course, previously the word had referred to a familiar discourse to inform in contrast to the political oration or the sermon. However, with the increased demand 'lecturing' designated almost any type of presentation from a lecture platform. Writing in 1865, J. G. Holland insisted that the word defied definition; it included, he said, 'all orations, declamations, dissertations, exhortations, recitations, humorous extravaganzas, narratives of travel, harangues, sermons, semi-sermons, semi-demi-sermons and lectures proper, which can be crowded into what is called "a course." '[24]

Neither was the lecturer restricted in his choice of materials or methods. 'Here everything is admissible,' said Emerson, 'philosophy, ethics, divinities, criticisms, poetry, humor, fun, mimicry, anecdotes, jokes, ventriloquisms, all the breadth and versatility of the most liberal conversation, the highest, lowest, personal, local topics, all are permitted, and all may be combined in one speech.'[25] Apparently the most successful were those who had 'hidden the soundest sense under the most brilliant and humorous rhetoric.'[26]

Of course, 'political duties' and 'dangerous and angry questions of ethics' were favorite subjects of the reformers. John B. Gough spent much of his time lecturing on prohibition. Men like William Lloyd Garrison, Henry Ward Beecher, Frederick Douglas, and Wendell Phillips eagerly sought opportunities to discuss abolition. Lucy Stone, Anna Dickinson, and the other suffragettes concentrated on women's rights. Education, prison reform, better care for the insane, and peace also had their champions.

But to conclude that the reform movement completely engulfed the lecture-lyceum of the period is to lose sight of the fact that the lyceum had other important objectives, namely, enlightenment and entertainment.

Many of the subjects used certainly indicate that the lecturers were well aware of these purposes too. Emerson selected the more abstract and philosophical subjects, using at various times such titles as Human Life, Human Culture, Philosophy of History, Life and Literature, Heroism, Courage, Manners, and Behavior.[27] Between 1842 and 1848 Horace Greeley gave a series, later published under the title of *Hints Toward Reform*, which included Human Life, The Emancipation of Labor, The Foundation of Character, Poets and Poetry, and Literature as a Vocation.[28] Edwin P. Whipple, long forgotten but a popular speaker of his day, spoke on Authors in their Relation to Life, Wit and Humor, Genius, and Intellectual Health and Disease.[29] Bayard Taylor thrilled his audiences with talks on The Animal Man, Man and Climate, Ourselves and Our Relations, and Life in Europe and America.[30] James Russell Lowell lec-

tured on Spenser, Analysis of Poetry, and Dante. Edward Everett's eulogy of Washington, the earnings from which helped restore Mount Vernon, was extremely popular between 1856 and 1860. This eulogy along with Starr King's Substance and Show, Wendell Phillips' The Lost Arts, and Edwin Chapin's Modern Chivalry have been pronounced by W. C. Shaw the most famous lectures of the period.[31]

Unlike the modern listener who becomes restless if the preacher exceeds the twenty-minute limit on Sunday, the lecture audience demanded its money's worth. Emerson set his time limit at forty or fifty minutes.[32] Everett's Washington lecture took one hour and forty minutes.[33] Theodore Parker sometimes talked an hour and three quarters; his Anglo-Saxon address, a favorite with audiences, took over two hours.[34]

'A lecture,' says the Autocrat, 'doesn't begin to be old until it has passed its hundredth delivery.'[35] For an entire season a lecturer might use one or two lectures which he had prepared in manuscript. Night after night he would read his 'cold lecture,' as Lowell put it, feeling little obligation to memorize his material. Occasionally the fame of a lecture, as was the case with Phillips' The Lost Arts, would keep it alive year after year and program committees would request to have it repeated. Edwin Chapin gave his Modern Chivalry nearly three hundred times.[36] Edward Everett presented his lecture on Washington over a period of four years, 1856-1860. These repeat performances made the lecturers eager to prevent lengthy reporting of their efforts. 'Exceedingly vexed,' Emerson remonstrated to one editor:

> My lectures are written to be read as lectures in different places, and then to be reported by myself. Tomorrow I was to have read this very lecture in Salem, & your reporter does all he can to kill the thing to every hearer by putting him in possession beforehand of the words of each statement that struck him, as nearly as he could copy them. Abuse me, & welcome, but do not transcribe me.[37]

Frequently after a lecture or a series had been time-tested before a variety of audiences and its oral value exploited, speakers such as Emerson, Greeley, Everett, and Lowell published their oral masterpieces in book form, thus reaping a second dividend.

Great oratorical power or forceful delivery did not seem always to be essential. Horace Greeley, never a great orator, became a great 'drawing card' because of his wide reputation and his association with the *New York Tribune*. People wanted to see him.[38] One suspects that many persons in later years were more eager to see Emerson than to hear him. The abstractness of his ideas and his scholarly, shy appearance must have handicapped him, particularly outside of New England. His presentation is reported on some occasions to have been halting, half apologetic, and uninspiring. He might 'linger over a page, turning back and forth, seeming to lose his place . . . .'[39] Nevertheless year after year he continued to have more offers than he could fill. Frederick Douglas was a novelty. Henry Ward Beecher and John B. Gough were showmen. Gough's two-hour lectures were an 'unbroken succession of contortions and antics.'[40]

5

In summary it appears, therefore, that in the twenty years before the Civil War the lyceum made the transition from the educational institution, popular in the thirties, to the post-Civil War lyceum sponsored by the lecture bureau. These years brought to the lecture platform large numbers of prominent men, most

of whom regarded lecturing only as an avocation. By the fifties the fees had become sufficient to persuade these lecture-lions to endure the inconveniences of travel and of extended tours as far west as Iowa and Missouri. The capitalizing of the sensational and the professionalizing of the movement, however, had to await the coming of such men as James Redpath after the Civil War.

[1] *American Annals of Education* 5 (1835).470.

[2] The best source on this material is the *American Journal of Education*, ed. William Russell, 3.4.5 (1828-1830). The *Journal* was published under the title of the *American Annals of Education* from 1831-1839. Also see Cecil B. Hayes, The American Lyceum, *Office of Education Bulletin* 1932, No. 12.

[3] Quoted by Hubert H. Hoeltje, *Emerson and Alcott in Iowa with Notes on the History of Iowa Lecturing, 1855-1885* (unpublished M.A. thesis, 1926, State University of Iowa).

[4] *Harpers Weekly* 1 (1857).627.

[5] For insight into the local operations of the lyceum from 1840 to 1860, the following references are suggested:

Herbert R. Adams, Educational Extension in United States, *Reports of Commissioner of Education* 1 (1899-1900).284-99.

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J. G. Holland, The Popular Lecture, *Atlantic Monthly* 15 (1865).362-71.

Lectures and Lecturers, *Putnam's Monthly* 9 (1857).317.

Mark Lee Luther, The Bygone Lyceum, *The Dial* 25 (1898).291-93.

Leslie H. Meeks, The Lyceum in the Early West, *Indiana Magazine of History* 29 (1933).87-95.

E. P. Powell, The Rise and Decline of the New England Lyceum, *The New England Magazine* 11 (1895).730-7.

[6] Edward Everett Hale, *James Russell Lowell and His Friends* (Boston, 1898) 112.

[7] Alice Stone Blackwell, *Lucy Stone* (New York, 1930) 104.

[8] For other names see Doris G. Yoakam, Women's Introduction to the American Platform, *History and Criticism of American Public Address* 1.163-189.

[9] John Weiss, *Life and Correspondence of Theodore Parker* (New York, 1864) 1.304.

[10] *The Letters of Ralph Waldo Emerson*, ed. Ralph L. Lusk (New York, 1939) 4.336-43, 421-9, 540-1.

[11] John B. Gough, *Autobiography and Personal Recollections* (Springfield, Massachusetts, 1871) 160.

[12] Richard C. Beatty, *Bayard Taylor* (Norman, Oklahoma, 1936) 148-9.

[13] Henry S. Commager, *Theodore Parker* (Boston, 1936) 144-50.

[14] *Letters* 4.245-6.

[15] Weiss, 304.

[16] Charles Norton, *Letters of James Russell Lowell* (New York, 1894) 1.223.

[17] Marie H. Taylor and Horace E. Scudder, *Life and Letters of Bayard Taylor* (Boston, 1895) 275.

[18] Norton, 36.

[19] Thomas Wentworth Higginson, American Audiences, *Atlantic Monthly* 95 (1905).40.

[20] *Letters* 3.379-80.

[21] John B. Gough, 247-8.

[22] Taylor and Scudder, 312.

[23] Beatty, 148-9.

[24] J. G. Holland, 362.

[25] *Journal of Ralph Waldo Emerson*, ed. Edward W. Emerson and Waldo E. Forbes (Boston, 1913) 5.281.

[26] *Putnam's Monthly* 9 (1857).319.

[27] Herbert A. Wichelns, Ralph Waldo Emerson, *History and Criticism of American Public Address* 1.515-6.

[28] William W. Linn, *Horace Greeley* (New York, 1903) 97-8.

[29] Edwin P. Whipple, *Lectures* (Boston, 1849) passim.

[30] Beatty, 149-64.

[31] *History of American Oratory* (Indianapolis, 1928) 217.

[32] *Emerson's Journal* 189.

[33] Paul Revere Frothingham, *Edward Everett* (Boston, 1925) 373.

[34] Higginson, 40.

[35] Oliver Wendell Holmes, *The Autocrat of the Breakfast Table* (New York, 1900) 139.

[36] *Modern Eloquence*, ed. Thomas Reed (Philadelphia, 1900) 4.215.

[37] *Letters* 4.272-3.

[38] Linn, 97-8.

[39] Willard Thorp, Emerson on Tour, QJS 16 (1930).19-34.

[40] James B. Pond, Memories of the Lyceum, *Modern Eloquence*, ed. Ashley H. Thorndike (New York, 1936) 13.319-20.

SPEECH CORRECTION IN ILLINOIS

MARTHA E. BLACK

$1,132,577—yes, that is a huge sum. It is the 1947-49 biennial appropriation made by the Illinois General Assembly for the state speech correction program. What prompted that generosity? A scant five years ago there were scarcely five qualified speech correctionists in all the public schools of the state. Then the Sixty-third General Assembly passed a Special Education law which authorized financial reimbursement to those school districts which provide educational programs adjusted to the needs, interests, and abilities of their handicapped children. Together with this assistance, of course, came the establishment of state standards which have been developed by recognized leaders in the various fields. These standards go a long way to insure the best possible practices in all areas contributing to the health, happiness, and educational growth of the handicapped child. Wisely enough, speech that differed from acceptable patterns enough to attract unfavorable attention was considered a handicap; hence, speech correction became an integral part of the program for handicapped children.

Districts maintaining an approved speech program are now reimbursed for the teacher's entire salary. The amount is determined by local prevailing scales for teachers of like training and experience. This liberal financial aid has made it possible for more than one hundred districts to establish programs in which about 8,000 school children receive therapy. Some of these programs are in rural elementary schools, others are in secondary schools, but the vast majority are in city elementary schools.

The service supplied is limited only by the number of qualified teachers. Several colleges and universities are now offering training courses for this work. The older centers are at the University of Illinois, Normal University, Northwestern University, Rockford College, and Augustana College. New departments are being developed at DeKalb, Bradley, Elmhurst, Lake Forest, Charleston, and Carbondale. The Illinois state program requires that a person in addition to having a teacher's certificate must have twenty-four credit hours of specialized training plus two hundred clock hours of supervised clinical work. These are the minimum qualifications for a speech correctionist. Recognizing the need for a complete knowledge of the whole child, additional work is urged. Familiarity with the growing child, his needs and interests at various ages, is as important a part of the speech correctionist's training as is a course in phonetics.

Because a child can not be separated from the social situation, because he can not be separated from the economic factors operating in his environment, a teacher must be cognizant of current problems. Since so broad a training can not be obtained in four years study, the state is anxious that a considerable number of its speech teachers have Master's degrees and that a somewhat smaller number have work at the doctorate level. The speech correctionist, like all other specialists, can do a more effective job if he has been a classroom teacher. So much of the success of public school

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speech therapy is dependent on the correctionist's ability to fit his services into the already established program that previous experience in such a program is invaluable. Then, too, there is something in the philosophy of many teachers that makes it easier for them to accept a special teacher who has once been a regular teacher than it is for them to work with one who knows nothing of classroom problems. Therefore, recruits from the ranks of experienced teachers are particularly welcome. And again, as in all programs for the handicapped, more men are needed in speech correction. There are certain situations especially in the work with adolescent boys where the masculine point-of-view is needed.

We have all learned that speech because it came rather late in the development of man has had to accommodate itself to mechanisms primarily designed for other purposes. The same is true with the speech correction program. Because of its late arrival it is often put in quarters originally intended for cloak rooms, storage spaces, or wash rooms. These cubicles are sometimes cold, frequently noisy and dark, and always poorly ventilated. It taxes the ingenuity of young teachers to turn these last-to-be-chosen spots into cheery attractive rooms which are conducive to easy pupil-teacher rapport. A troublesome blocking of activity, similar to stuttering in speech, frequently results.

Many districts in Illinois have building programs. These offer opportunities for the correctionists to secure quarters especially designed for speech purposes. A certain large suburban high school already has provided them. In one suite we find a sound-treated room for group audiometric testing, a smaller one for individual testing, a clinic provided with water and gas, a counseling room, an office, a storage space, and a waiting room. This may represent the optimum and it may be beyond the means of many districts, but all new buildings can have at least one small, quiet, well-lighted room where teacher and pupil may work comfortably and undisturbed.

The speech correction program in Illinois is still somewhat in the experimental stages. However, the following practices have become generally accepted: First, a case load should fall somewhere between 70 and 100 pupils and every pupil should be seen at least twice a week. For persons whose work has been entirely within a clinical setup this may seem to be an impossible load, but experience shows that in a public school, certain problems may be effectively handled with groups of three or four. Second, one-half day per week should be kept free for record work, parent-teacher conferences, home calls, and visits to regular classrooms. The success of a program may be determined by the work done during this half-day. It is at this time that the speech teacher has an opportunity to make the contacts and to give the interpretations needed to contribute to the whole development of the child. It is at this time also that the teacher may grow professionally through the observation of other and more skilled teachers. Speech correction as in all special education is always regarded as *a part of* and not *apart from* the entire school program.

The University of Illinois Division of Services for Crippled Children is an important part of the speech program. In its clinics held periodically throughout the state diagnostic speech services and the follow-up medical care for such organic cases as require it are given. Another state agency, the Commission for Handicapped Children, has effectively

promoted the legislation needed for an adequate speech program. The staff members of the various college and university departments of speech not only train teachers but also contribute materially to the success of the program by frequent consultations with the teachers in the field.

In a thoughtful review of the Illinois Plan for Speech Correction two pictures emerge. One is of the thousands of children yet unserved. They must wait until the teacher training institutions have prepared several hundred more clinicians. The second picture reveals a group of about one hundred intelligent, alert young teachers who serve as a vanguard for those who are to come. They are establishing the high standards for professional services that make the districts which employ them the envy of those not yet served. It is because of the excellent work these first teachers are doing that the General Assembly is willing to give adequate financial support to the program which is becoming a part of the educational planning in all the districts of Illinois.

SUPERIOR TEACHERS OF SPEECH: FOUR VIEWS

WHAT CONSTITUTES A SUPERIOR TEACHER OF SPEECH?

GLEN G. EYE

AT the outset it should be recognized than an answer to the above question will represent the respondent's major values in terms of his own interest and responsibilities. Whether an administrator admits it or not, his major concern is centered in the organization and administration of the school. The non-administrator might have what appears to be the same set of values but they would be applied with a point of view based on entirely different interests and understandings. For instance, the teacher's major concern may be security and confidence in his own work, the pupils may prize the school experience as an interesting and exciting adventure, the parents may look for consistency in the development of the child, and the taxpayer will ask, 'What do I get for the dollar?' This discussion written by an administrator is certain to reflect his experience and understanding in school administration and, consequently, should be read by speech specialists with some tolerance.

In order to gain perspective, I submit the following statements for the purpose of clarifying my concept of the function of the school:

1. The school is not an institution designed primarily to guarantee either the *ego* satisfactions of the administrator or the social and economic satisfactions of the teacher.
2. The school is not primarily a civic monument nor a community trophy case.
3. The school is not an agent of educational and non-educational special interest groups.
4. The school is not to be measured by low costs or high costs, the extremes of pupil performance, or the rationalizations of the staff and patrons.
5. The school *is* an institution devoted to the welfare and development of youth.

Having confessed my prejudices, I will enumerate some of the characteristics that I believe essential to a good speech teacher.

1. The good speech teacher should have the personal qualities that would make him or her welcome and desirable company for others of the same age. It matters little whether he is married or single. It matters much whether the marital status is the result of choice or of necessity. Unless the person is sought by his unselected peers, he is not likely to be sought by high school pupils.
2. The teacher should be capable of establishing and maintaining good social relationships in the community without apparent strain upon either the teacher or the community.
3. There should be evidence of a broad liberal education and thorough professional training. The teacher should continue his scholarly activities by learning at his level each week as much as he demands the pupils learn at their level. His professional training should continue and be evidenced by challenging the administrator to provide a school in which substantial progress can take place.
4. The instructional skill of the teacher should be of the quality that brings pupils eagerly to class and leaves them reluctant to have the period end. The teacher should be able to identify pupil development, measure the degree of progress, and interpret the results to professional colleagues and lay people.
5. The good teacher should recognize that pupil development depends in part upon experiences other than class activities. There are responsibilities to be met in extra-class and non-instructional activities.

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6. The speech teacher should work toward the broadest possible offering in his own field but he should not permit his enthusiasm for the field of speech to stifle cooperation with his colleagues in other fields of teaching. Strength in the speech offering is not determined by the weakness of another teaching field.
7. The teacher should be as concerned for the development of the slow pupil as for that of the bright pupil. The non-glamorous and non-spectacular aspects of the speech program should claim as much teacher energy and ingenuity as the phases of the program that can easily achieve public acclaim.
8. The good speech teacher should not a. falsely believe that making speech a required course is a terminal achievement; b. assume that speech is a cure of all educational, social, economic, national, and universal ills; c. look upon the auditorium as private domain, indestructible and uncontestable; and, d. blame the administrator for all obvious shortcomings of the speech programs.

Fortunately, my thousand-word limit is near. I need not continue the listing of the characteristics of the good speech teacher—thereby avoiding the risk of offending the Providence that supplied *good speech teachers* to the school that I serve.

THE QUALIFICATIONS NECESSARY

L. M. FORT

SCHOOL administrators are becoming increasingly aware of the demand on the part of the public for the teaching of speech to all boys and girls in our schools. It is natural, therefore, that they are interested in finding qualified teachers who can present a strong speech program.

On my desk is a book written for speech teachers and setting forth in the first pages those attributes which make for success. Personality traits mentioned include about what we would expect: reliability, industry, initiative, adaptability, naturalness, tolerance, enthusiasm, tact, and half a dozen others—a very good assortment of characteristics; but we shall assume that the topic assigned to the writer as a school administrator was not designed to draw out such a list. Our aim here will be to add a few observations which have come to us as we have watched good speech teachers get results. Twenty-six years as principal of high schools and four years as superintendent plus the experience of sitting through speech contests without number could be expected to impress on a person a few notions, however valuable they may be.

Over and above the usual qualities may we suggest as our first requirement that the speech teacher be able to make a good speech. Surely somewhere in his preparation for telling our boys and girls how to do it he must have learned *how* to do well upon the platform himself. How many times have we looked forward to hearing a man or woman who had been very active in speech work only to be greatly disappointed or even bored by the performance. We would not insist that he be able to rise and deliver an impromptu speech that will thrill his audience; but we expect him to make a good showing when he is given ample warning.

In all fairness we shall have to admit that we have known some good speech teachers who were not so good as speak-

L. M. FORT *is Superintendent of Schools at Sioux Falls, South Dakota.*

ers themselves, and we have marvelled at their results; but, even so, the good speech teacher would be better if his students had confidence that he could do what he was expecting his pupils to do. The point is debatable, but we still believe that demonstration and imitation play their part in the classroom.

As a second observation we would like to put a stamp of approval upon the teacher whose philosophy of education insists on emphasis upon speech for the average boy and girl. I have in mind a speech teacher whose aim is to make every student able to stand on his feet and give an orderly talk before a small group. His classes include high school boys and girls who are required to take one semester of speech, so he is faced with the task of teaching the importance of speech ability plus getting students to overcome the shyness which is an obstacle for so many. In the state of South Dakota the English Course of Study requires one semester of speech in the eleventh year, and consequently we are looking for teachers who have the philosophy that speech is for everybody.

I have in mind a debate teacher who has a squad of ten to twenty pupils. He organizes trips so that every student participates in at least ten inter-school debates during the season. His entire squad will have approximately one hundred debates. He is more concerned about having many students taking part in many debates than he is about showing an unusually high per cent of winning decisions when the season is over. It is not difficult to get the board of education to make a liberal allowance for this type of activity.

This philosophy of speech for everybody calls for an accompanying quality of initiative. We applaud the teacher who is continually discovering ways and means for promoting speech activities in the community, and it takes a high degree of initiative to keep a rounded speech program moving. The radio is a good speech outlet if all goes well. Local service clubs are glad to make use of school talent and many other organizations will cooperate, but the teacher likes to keep a variety in the type of appearances. One speech teacher made use of four Toastmasters Clubs to help him in determining the winners in an extempore contest.

Let me cite a speech teacher who came to my office one day to discuss a brainstorm that had visited him. It was to build a workbook that could be used in speech classes. That was the beginning of a long series of conferences and the experimenting with mimeographed material over many weeks until finally a workbook appeared which was accepted by one of the larger book companies. That is what we mean by initiative.

One more quality I would have the excellent teacher of speech possess. I am only an administrator, and I cannot be expected to know every field in the curriculum. I want a speech teacher who is so thoroughly informed in his field that I can turn to him for the answers to the questions that continually arise in speech studies. I expect a teacher to be able to tell me the trends developing over the country. It is unfortunate in recent times that our teachers have not had salaries adequate to enable them to attend summer sessions and thus to keep in touch with newer teaching methods and the research being conducted in various fields. This has been true, of course, of all teachers.

The superintendent reads about remedial speech and naturally wonders just what can be done along that line in high school or in the elementary school. Is the speech teacher well grounded in remedial speech, or can he get the an-

swers that the superintendent wants? Assuming that the administrator is wise enough to know that he needs help, can he count on the speech teacher for that help?

These are a few of the extra qualities that we like to see in the teacher who rates as excellent. The most encouraging fact is that we have an increasing number of teachers who will qualify.

THE SUPERIOR TEACHER OF DRAMATICS

MATTHEW L. DANN

WHAT qualities should we expect to find in a superior teacher of dramatics? Basically, the same qualities, I should say, which mark a high grade teacher of any other academic subject. And what are some of the most essential among these qualities?

Well to the front should be the proper understanding of children and young people. This involves sensing what normal boys and girls—and problem ones, too—are interested in and what their mental and emotional reactions are likely to be, as well as really liking youngsters, enjoying working with them, and knowing how to inspire them to give willingly their best in attitude and in work. Might we add that a gracious sense of humor is also indispensable?

Then there is skill in presentation of ideas and in questioning. Knowing what to present and how best to present it, balancing nicely between telling and asking, interweaving illustrative material, with the main line of thought—these are some of the ingredients to be expected. And what vast difference there is in this respect between the wooden, mechanical classroom technician and the sparkling, imaginative teacher!

Of course any superior teacher must be willing to work hard himself in preparation for every day's task. This must mean alertness in finding and mastering the best available material, living with it long enough to organize it in attractive and orderly fashion, and bringing to class daily a live freshness of approach.

Not to be overlooked is the teacher's enthusiasm for working with youth, coupled with enthusiasm for his subject. These should be tempered by a wide perspective and a sound sense of values in the whole field of education.

So much for a glimpse at some of the major desirable traits of a superior teacher of any subject. What additional qualities should mark the excellent teacher of dramatics?

It should be assumed, no doubt, that the teacher of dramatics is a sound judge of material to be considered for use in his classes. Wholesomeness and suitability for the particular group should be the criteria. It seems reasonable to insist that no content should be dramatized in a high school class which would not be acceptable material for use in any other high school setting.

Once the right kind of material is found, probably the prime special quality needed by a superior teacher of dramatics is the ability to select the best participant for each part. The teacher must know his group well enough to judge which member would be able to transform himself most completely and

MATTHEW L. DANN *is Principal of Richmond Hill High School, New York City.*

most naturally into a particular character when before an audience. Successful production begins with this selective ability. Lacking it, the most thorough coaching is likely to be unfruitful. The best teachers of dramatics I have known have had an almost uncanny knack in this job of casting—as for instance in finding just the right boy to play the part of Scrooge in the 'Christmas Carol.'

Closely related to skill in casting is the ability to evaluate quickly the quality of an attempt to do any part or any line. Naturally the teacher visualizes very clearly and definitely the presentation he is working to produce—and he knows the precise shades of understanding or of emotion desirable for each line. So from the workings of his own reason and imagination, the alert and skilled teacher will sense at once whether to approve or to correct, and will act forthwith before habits are set.

And this leads directly to the next essential quality we are looking for—namely skill in presenting a line effectively as an example for the participant. A superior teacher will not overdo this and will not usurp the place of the student, of course; but he should be fully capable of injecting a bit of superior demonstration instantly here and there whenever needed. How reassuring and stimulating it is to a class in dramatics to have as leader a teacher who can at any moment step into a part saying, 'Try that this way.' And then at a touch, the superior teacher will bring out vividly and naturally the idea or emotion which the student has been missing in the part.

In addition to being competent to train groups of students to present acceptably plays, playlets, or parts already available in dramatic form, a good teacher must be able to work out skillfully his own dramatizations of material from the content of such subjects as English literature, history, or science. How much more effective the teaching of 'Silas Marner,' for example, becomes if the teacher is able to train members of the class to act out well a key scene or two.

Since teaching dramatics is in large measure a matter of shaping correct acting habits there must needs be much repetition and drill to achieve perfection. Boredom and ennui may lead to half-accomplishment. The superior teacher naturally must have high enough standards professionally and strong enough personal force of will to carry him the whole distance to a finished production.

THE SUPERIOR TEACHER OF DEBATE

A. E. RUPP

WE were told by our college debate coach that if we wanted to be good debaters we must first know more than our opponents about the issues under discussion. That training was invaluable. As a result I have had a hearty contempt for the demagogue and the so-called 'orator' who uses his powers of persuasion to propagandize, mislead, and delude with deliberate falsehoods. For that reason my primary interest in speech training has been in the coaching of debate. I hold that debate training in high school can be

A. E. RUPP *is Superintendent of Schools at Cambridge, Ohio.*

the most valuable kind of experience for students of unusual ability. Unfortunately a number of teachers of speech have been inadequate debate coaches, and some good debate coaches have had very little training in speech. The ideal teacher of debate is one who has had a sound foundation in speech as well as in the social sciences and other areas.

Such a teacher must be alert, open-minded, and ready to re-evaluate the evidence at any time. Those with numerous prejudices have no place as directors of debate.

Such a teacher must be especially well-read. The exceptional debate coaches have always been keenly interested in many subjects for they are constantly searching for new materials.

Such a teacher must possess a keen, analytical mind and must be able to instruct young people in briefing a speech. The practice of reorganizing material over and over again is a training that will pay big dividends to those who may carry on research in later years.

Such a teacher—like any good teacher in any field—must like young people. If the teacher of debate likes young people they will turn to this teacher as a counsellor for their other problems.

I think that good teachers of debate have also been good teachers of speech. They believe in speech training because it is a skill that is valuable in various lines of endeavor. I have talked with many former high school debaters who are doing little public speaking as adults. These same persons have said that their speech training was the most important subject in their high school course. When I have asked the reasons for such a statement I invariably received one of the following replies:

I learned to evaluate properly various sources of information.

I learned to organize materials and reassemble this information into a well-organized brief.

For the first time in my school experience I learned to use our library.

I became open-minded and attempted to understand the other fellow's viewpoint.

I developed a questioning attitude that has stirred my interest in many new fields.

I learned to scan newspaper and magazine articles and to get the material out of them in a minimum of time.

All these statements and other similar expressions have been heard from time to time. They testify to the value of debate training by capable and inspiring teachers.

THE FORUM

REPORT OF THE NOMINATING COMMITTEE

The Nominating Committee recommends for approval in December, 1948, the following list of candidates:

President: JAMES H. MCBURNEY, *Northwestern University*

First Vice-President: HORACE RAHSKOPF, *University of Washington*

Second Vice-President: E. R. NICHOLS, *University of Redlands*

Members of the Executive Council:

KENNETH G. HANCE, *Northwestern University*

CLAUDE KANTNER, *Ohio University*

MARY QUIRK, *Dayton (Ohio) Public Schools*

RICHARD REAGER, *Rutgers University*

Submitted by:

VIRGIL ANDERSON
ROBERT D. CLARK
LIONEL CROCKER
ROY MCCALL
JAMES H. MCBURNEY, *Chairman*

MINUTES OF THE EXECUTIVE COUNCIL

First Meeting, December 28, 1947, 9:00 a.m., Gold Room, Hotel Utah

(Those present at meetings of the Council in Salt Lake City were Aly, Albright, Anderson, Bagwell, Black, Borchers, Brigance, Clark, Cortright, Crocker, Dickey, Edney (for Baird), Hedde, Johnson, Kramer, Larson, McBurney, Mase, Monroe, Reid, Smith, Stump, Thomas, Turner, Wagner, Wallace, Yeager.)

The reports of Kramer, as president; Cortright, as first vice-president; Yeager, as executive vice-president; Reid, as executive secretary; Wagner, as editor of MONOGRAPHS; Wallace, as editor of the JOURNAL were received. Reports of editors-elect Thonssen and Harding were read and received.

McBurney reported for the Committee on Time and Place. The committee selected Chicago as the convention city for 1949, with November 24-26 as first choice of dates, November 17-19 second choice, and November 10-12 third choice. Clark moved to postpone action on the committee's recommendations until after a conference with ASCA and AETA representatives, with McBurney representing SAA at this conference. Carried. Clark moved that the president appoint a committee to consider the matter of rotating convention cities. Carried. The president appointed Reid, Cortright, and Brigance.

The executive secretary presented, in behalf of the editor of the JOURNAL and the finance committee, the problem of publishing phonetic transcriptions in the JOURNAL. Cortright moved that the matter be referred, with power to act, to a committee consisting of the executive secretary, the chairman of the finance committee, and the editors of the JOURNAL and of MONOGRAPHS.

The executive secretary presented, in behalf of the finance committee, a proposal that a new classification of mem-

bership, to be known as student membership, be established, the annual fee being fixed at $2.50. The proposal was accepted, the executive secretary being instructed to prepare an amendment to the by-laws for presentation at the first business session. Moved and carried that student members should not have voting privileges.

The executive secretary moved, in behalf of the finance committee, that a committee be appointed to confer with AETA and ASCA regarding allotment of convention fees. Carried. The president appointed Reid, Monroe, Cortright, and McBurney to represent the ASSOCIATION in this conference.

Aly moved that the executive secretary inquire into possibilities of incorporating the ASSOCIATION. Carried.

Second Meeting, December 28, 1947, 7:15 p. m., Gold Room

Bagwell moved that a committee consisting of the present editors of MONOGRAPHS and the JOURNAL, the two immediately past editors, and two other editors be appointed to consider the importance to the Association of research studies in Speech, the nature and scope of the functions and responsibilities of the Editor of Research Publications, and the distinctions that should be drawn between the content of the JOURNAL and MONOGRAPHS. Carried. The president appointed Wagner, Wallace, Thonssen, Harding, Brigance, Simon.

In the absence of Baird, Monroe reported for the finance committee. Monroe moved that the council confirm the action of the finance committee in adjusting the 1946-47 budget. Carried. Monroe moved that the council accept the recommended adjustments of the budget for 1947-48. Carried. Monroe moved that the council approve the proposed budget for 1948-49. Aly moved to table. Carried.

The reports of Hochmuth for the committee on publications, Larson for the committee on speech education, and Gray for the committee on the history of speech education were received. Wagner moved that Wallace be editor of studies in the history of speech education in America. Carried. The report of Aly for the committee on the history of American public address was received. Aly moved that the request of the committee for $150 be referred to the finance committee. Carried. Yeager moved that the committee on the history of American public address be empowered to add five members: Hochmuth, Wrage, Bohman, Auer, and Bryant. Carried.

Chapin reported for the committee on contemporary public address. Brigance moved that the committee, in collaboration with the executive vice-president, confer with Mr. Hoover or any other source concerning the possibility of the Hoover library or other suitable organization financing a collection of recordings of the 1948 presidential campaign. Carried.

The reports of Crocker for the committee on intercollegiate debate, Edney for the committee on international debate, and Yeager for the National Discussion Foundation were received. The report of Kase for the committee on theatre was read and received. The report of Brin for the committee on theological schools was accepted. The motion was carried to add Clyde Yarbrough of Andover-Newton Theological Seminary and Charles A. McGlon of Southern Baptist Theological Seminary, Louisville.

Bagwell reported for the committee on courses in communication skills. Wallace moved that the report be re-

ceived and filed. Carried. Cortright moved to refer sections D through I of pages 2 and 3 of the report to the new committee on communication skills. Carried. Aly moved that the committee publish the papers with suitable statement that the views do not necessarily represent the views of the ASSOCIATION. Carried.

The report of Borchers for the committee on exchange of materials was adopted. Carried.

Cortright moved that in the notification of committees the council instruct any ASSOCIATION committee to secure the approval of the executive vice president for any questionnaire the committee proposes to send out. Carried.

Aly moved to take from the table consideration of the budget for 1948-49. Monroe moved to amend the budget by increasing the amount provided for officers and committees by $100.00, reducing the contingency item to $940.00. Carried. Monroe moved to adopt the budget for 1948-49. Carried.

Dickey moved to adopt the recommendation of the committee on committees classifying committees as advisory, project, service, and study. Carried.

Aly moved that where committee functions have been formulated, they be published, and that committees not having a clear statement of their function be requested to formulate such a statement for the approval of the committee on committees. Carried.

Yeager moved to include representatives of the southern and eastern regions on the committee on time and place. Carried.

Aly moved to adjourn until 8:30 p.m. Tuesday. Carried.

First Business Session, Monday, December 29, 1947, Lafayette Ballroom

The nominations for president, first vice-president, second vice-president, and members of the Executive Council were presented and accepted.

The following amendment to the Constitution was adopted:

ARTICLE III

Membership

Membership in this ASSOCIATION shall be open, upon application, to any person, or any organized group of persons, interested in promoting its purposes.

The following amendment to the by-laws was adopted:

ARTICLE I

Membership and Dues

SEC. 3. The dues for student membership, open to undergraduate students, shall be $2.50, payable in advance. Student members shall receive THE QUARTERLY JOURNAL OF SPEECH and shall be entitled to such additional rights, privileges, and services as the Executive Council may from time to time authorize.

(The present Sec. 3 to be numbered Sec. 4.)

Adjourned Meeting of the Executive Council, Tuesday, December 30, 8:30 p. m.

The report of the committee on committees was accepted. Following are the ASSOCIATION committees for 1948: (the chairman is named first; ex-officio members are italicized):

ADVISORY COMMITTEES

COMMITTEE ON COMMITTEES: *Rupert L. Cortright, James H. McBurney, Loren D. Reid, Carrie Rasmussen, Magdalene Kramer, Lester Thonssen, H. F. Harding, W. Hayes Yeager.*

FINANCE: A. Craig Baird, Wilbur E. Gilman, W. Norwood Brigance, *Loren D. Reid.*

PUBLICATIONS: Donald C. Bryant, Marie K. Hochmuth, A. T. Weaver, *Rupert L. Cortright, Loren D. Reid, Lester Thonssen, H. F. Harding, W. Hayes Yeager.*

Project Committees

HISTORY OF SPEECH EDUCATION: Giles W. Gray, John Dolman, Jr., Wilbur E. Gilman, Mary Margaret Robb, Lester Thonssen, Russell H. Wagner, Bert Emsley, Karl Wallace, Ota Thomas Reynolds, Alexander M. Drummond.

HISTORY OF AMERICAN PUBLIC ADDRESS: Bower Aly, A. Craig Baird, W. Norwood Brigance, Dallas Dickey, H. L. Ewbank, Roy C. McCall, Horace G. Rahskopf, Lester Thonssen, Russell H. Wagner, Karl R. Wallace, W. Hayes Yeager, Marie K. Hochmuth, Ernest Wrage, George Bohman, J. Jeffery Auer, Donald Bryant.

Service Committees

CONTEMPORARY PUBLIC ADDRESS: Leland Chapin, Wayne N. Thompson, Walter B. Emery, Robert T. Oliver, William A. Behl, Harrison B. Summers, Ernest Wrage, Lionel Crocker.

INTERCOLLEGIATE DEBATE AND DISCUSSION: Lionel Crocker and eight additional members to be elected by Delta Sigma Rho, Tau Kappa Alpha, and Pi Rho Phi. The group will elect its chairman.

INTERNATIONAL DEBATE AND DISCUSSION: Milton Dickens, Richard Murphy, Glen Mills, John V. Neale.

EXCHANGE OF MATERIALS: Gladys Borchers.

NATIONAL DISCUSSION FOUNDATION: W. Hayes Yeager, Harold Ingham, Alan Nichols.

Study Committees

PROBLEMS IN THE ELEMENTARY SCHOOL: Elise Hahn, Margaret Parrett, C. Agnes Rigney.

PROBLEMS IN THE SECONDARY SCHOOL: Ruth Thomas, Karl Robinson, C. W. Edney, Virginia Sanderson.

PROBLEMS IN COLLEGES AND UNIVERSITIES: Robert Clark, Robert Huber, P. Merville Larson.

PROBLEMS IN GRADUATE STUDY: Howard Gilkinson, A. T. Weaver, H. P. Constans.

PROBLEMS IN THEOLOGICAL SEMINARIES: W. C. Craig, Davis Edwards, Joseph G. Brin, R. A. Johnston, John L. Casteel, Clyde Yarbrough, Charles A. McGlon.

PROBLEMS IN DRAMA AND THE THEATRE: C. R. Kase, F. Loren Winship, Wm. P. Halstead.

PROBLEMS IN INTERPRETATION: Charles Green, Wallace A. Bacon, Mary Margaret Robb, Sara Lowrey.

PROBLEMS IN RADIO: Harry M. Williams, Hale Aarnes, Armand L. Hunter.

PROBLEMS IN MOTION PICTURES: Earl Wynn, Kenneth Macgowan, Buell R. Whitehill, Jr.

PROBLEMS IN TELEVISION: Paul Rickard, Earl H. Ryan, Harrison Summers.

PROBLEMS IN COMMUNICATION: Wesley Wiksell, Paul Bagwell, Franklin H. Knower, H. P. Constans.

PROBLEMS IN SPEECH SCIENCE: Max Steer, John Black, John Snidecor.

PROBLEMS IN PHONETICS: Jane Zimmerman, C. M. Wise, C. K. Thomas.

PROBLEMS IN SPEECH CORRECTION AND PATHOLOGY: Claude Kantner, Wendell Johnson, Elvena Miller.

PROBLEMS IN AUDIOLOGY: Grant Fairbanks, Raymond Carhart, Darrell J. Mase.

Virginia Miller of Wellesley College extended an invitation to the Association to meet in Boston in 1950. The matter was referred to the committee on time and place.

Aly moved that the Association invite AETA and ASCA to poll their memberships on the question of the time of the 1949 meeting. These questions were suggested: Do you prefer to meet November 10, 11, and 12, or December 28, 29, 30? Is it your present intention to attend the convention? Did you attend the convention in 1947? in 1946? The matter was referred to a committee consisting of Clark, Anderson, and Johnson. Carried.

The Executive Council went into a committee of the whole with Kramer as chairman. The matter of time and place was considered in some detail. Representatives of other associations were invited to participate. The committee of the whole then adjourned, and the Ex-

ecutive Council resumed its discussions.

The motion just above was reconsidered and voted down. The following motion carried: That the Council authorize Brigance, McBurney, and Reid to join with AETA and ASCA to poll the memberships of the three associations on the question of time and place. Monroe then moved that the committee poll the memberships, interpret the questionnaires, negotiate with other associations respecting time and place, and make a recommendation to the Executive Council for decision by a mail vote. Carried.

Aly moved that it is the sense of the Council that the poll include: 1. the dates November 3, 4, 5, and December 28, 29, 30; 2. a statement as to what conventions have been attended in recent years; and 3. a statement concerning the intention to attend the 1949 convention. Carried.

Reid moved that the convention fee be increased to $3.50. Carried. Aly moved that the Council instruct the executive secretary to negotiate a reasonable settlement with AETA and ASCA with respect to the apportionment of convention fees from the dues of sustaining members. Carried.

Brigance moved that the executive vice-president revive the Speech News Letter, the first issue to go to all members with a statement that future issues will be mailed to sustaining members. Carried.

Final Business Session, Wednesday, December 31, 1:30 p. m.
Junior Ballroom

The nominations of the committee on committees were approved.

Section 5 of Article I of the by-laws was amended by striking out $2.50 and inserting $3.50. Carried. The section now reads:

Sec. 5. The fee for registration at the Annual Meeting shall be $3.50.

McBurney reported the deliberations of the committee on time and place and of the Executive Council that a decision had been reached to poll the membership on the question of time.

Aly reported for the committee on resolutions. The report was accepted.

McBurney reported for the nominating committee. The nominations appear elsewhere in this issue of the JOURNAL.

President Cortright accepted the gavel from President Kramer.

Final Meeting of the Executive Council, Wednesday, December 31, 2:00 p. m.
Junior Ballroom

No business appearing before the Council, the meeting was adjourned.

BUDGETS APPROVED BY COUNCIL

The revised budget for 1947-48, and the budget for 1948-49, referred to in the minutes, are as follows:

FISCAL YEAR JULY 1, 1947 TO JULY 1, 1948

	Present Budget	*Proposed Budget*
Publications:		
Quarterly Journal	$ 5,800.00	$ 6,650.00
Monographs	2,000.00	1,500.00
Directory	700.00	900.00
Special printing	500.00	300.00
Old copies	100.00	150.00
	$ 9,100.00	$ 9,500.00
Printing and Mimeographing:		
Stationery and supplies	$ 500.00	700.00
New solicitations	500.00	400.00
Renewals	300.00	200.00
Placement	250.00	250.00
Convention	550.00	550.00
Sustaining members	35.00	35.00
	$ 2,135.00	$ 2,135.00
Postage and distribution	$ 1,325.00	$ 1,325.00
Clerical expense	5,320.00	5,850.00
Executive vice-pres.	1,400.00	1,400.00
Executive secretary	1,000.00	1,000.00
Officers and committees	850.00	850.00
Convention expenses	600.00	600.00
Commissions	350.00	300.00
Bank charges	65.00	65.00
Binding	450.00	450.00
Office equipment	450.00	650.00
Office supplies	400.00	600.00

State and regional association dues	.....	300.00
Insurance	105.00	180.00
Reserve fund	500.00	500.00
Secretary's bond and audit	85.00	85.00
American Council on Education	100.00	100.00
Contingency and miscellaneous	265.00	410.00
	$24,500.00	$26,500.00

Fiscal Year July 1, 1948 to July 1, 1949

Publications:		
Quarterly Journal	$ 6,900.00	
Monographs	2,000.00	
Directory	900.00	
Special printing	300.00	
Old copies	150.00	
		$10,250.00
Printing and Mimeographing:		
Stationery and supplies	$ 700.00	
New solicitations	400.00	
Renewals	200.00	
Placement	250.00	
Convention	550.00	
Sustaining members	35.00	
		$ 2,135.00
Postage and distribution		$ 1,325.00
Clerical expense		5,850.00
Executive vice-president		1,400.00
Executive secretary		2,000.00
Officers and committees		950.00
Convention expense		600.00
Commissions		500.00
Bank charges		65.00
Binding		450.00
Office equipment		650.00
Office supplies		600.00
Insurance		100.00
Reserve fund		500.00
Secretary's bond and audit		85.00
American Council on Education		100.00
Contingencies		940.00
Total		$28,500.00

Relative Annual Totals of Attendance at Conventions

1915	Chicago	60
1916	New York	80
1917	Chicago	87
1918		*
1919	Chicago	105
1920	Cleveland	**
1921	Chicago	**
1922	New York	115
1923	Cincinnati	175
1924	Evanston	216
1925	New York	177
1926	Chicago	314
1927	Cincinnati	212
1928	Chicago	354
1929	New York	400
1930	Chicago	508
1931	Detroit	430
1932	Los Angeles	378
1933	New York	443
1934	New Orleans	385
1935	Chicago	914
1936	St. Louis	659
1937	New York	935
1938	Cleveland	803
1939	Chicago	1001
1940	Washington, D. C.	906
1941	Detroit	699
1942	Chicago	394
1943	New York	359
1944	Chicago	543
1945	Columbus	574
1946	Chicago	1268
1947	Salt Lake City	669

*No Convention.
**No Record

Report of Registrations, Salt Lake City, 1947

Alabama	1	Nevada	5
Arizona	8	New Hampshire	1
California	126	New Jersey	3
Colorado	51	New Mexico	3
District of Columbia	4	New York	6
Delaware	1	Ohio	11
Florida	4	Oklahoma	11
Idaho	26	Oregon	22
Illinois	18	Pennsylvania	3
Indiana	8	South Dakota	2
Iowa	8	Tennessee	9
Kansas	17	Texas	19
Louisiana	3	Utah	176
Maryland	4	Virginia	1
Massachusetts	5	Washington	31
Michigan	21	West Virginia	3
Minnesota	14	Wisconsin	8
Mississippi	1	Wyoming	2
Missouri	11	Canada	3
Montana	9	Honolulu, Hawaii	3
Nebraska	7		669

HOW CAN WE IMPROVE INTERNATIONAL DEBATING?

Three Oxford University speakers, Sir Edward Charles Gurney Boyle, Mr. David Kenneth Harris, and the Honorable Anthony Wedgewood Benn, beginning at Columbia University in October 1947, debated some sixty American colleges and universities by the end of their tour in February 1948. Two Cambridge students, Ian S. Lloyd and William Richmond, spoke at some twenty colleges and universities during March and April 1947.

This revival of Anglo-American debating raises persistent questions of sponsorship policy and debate procedures. These problems first arose when Oxford came in 1922, and persisted as annual waves of arguers followed until the second World War interrupted in 1939. These questions concern chiefly 1. the sponsoring agency, 2. the selection of the institutions and their representatives to visit America, 3. the American colleges to be scheduled, 4. the methods of financing the trips, 5. the selection and wording of the propositions to be discussed, 6. the procedure to be followed in the individual debates, 7. the educational values of the program, and 8. the procedures for selecting American teams to visit Great Britain or elsewhere abroad.

The committee on International Debating of the SAA on the basis of an informal questionnaire answered before December 10, 1947 by some twenty colleges that had entertained the present Oxford team, and on the basis of a brief statement by the Institute of International Education, reported concerning these issues to the Council of the Association at the Salt Lake City Convention. My statement below is partly a condensation of that report, supplemented by my personal opinions for which my fellows of the Committee, Milton C. Dickens and H. F. Harding, are not responsible.

1. Is the sponsorship satisfactory? The Institute of International Education, Mr. Laurence Duggan, Director, undertook at the request of the Committee on International Debating to revive these debates. The Committee has served as a liaison agency. For a number of years before 1939, the National Student Federation, now defunct, carried on this activity. The Institute has been strikingly more efficient in its direction of the program. Despite the obvious difficulties of reestablishing this intercollegiate exchange the Institute has had an assured success. The colleges and universities are fortunate in having this leadership in the hands of an organization whose aims are those of international education, and an organization in a position to initiate and execute with tact and good judgment these debating plans.

2. Is the selection of institutions and visiting speakers satisfactorily made? The Cambridge team first contacted by President James P. Baxter and Professor George G. Connelly of Williams College carried out a somewhat hurried itinerary in the spring of 1947. The representatives compared favorably with pre-war Cambridge debaters. The present Oxford trio has been unanimously pronounced as of high caliber. This team, in my opinion, ranks equal in merit with any previous Oxford debaters. Tradition harks back to Christopher Hollis, Kenneth Lindsay, and Edward Majoribanks of 1922, and Hollis, J. D. Woodruff, and Malcolm McDonald of 1924 as the outstanding Oxonians to visit this country. The Institute is now attempting to secure debaters of superior skill from English, Scotch, and Irish

universities to emulate the standard established by the team which has just departed.

3. Has the itinerary as drawn up by the Institute and as carried out by the present Oxford team been reasonably satisfactory? Yes. The debaters have covered the East, Middle West, Far West, South, and South Atlantic, as well as visiting three Canadian institutions. Difficulties of transportation, the cancellation by colleges of dates already accepted, the necessary interruptions of week ends, vacations, and similar complexities have obviously made it impossible to schedule all the colleges that requested debates. The Institute, however, welcomes such requests and will do its best to accommodate them. Plans, for example, are under way to have two teams tour simultaneously.

4. Are the methods of financing satisfactory? The Institute has charged a fee of $100 to each institution in addition to local entertainment. The colleges have indicated that this charge is satisfactory. The guarantee in pre-World War II years under the National Student Federation was $85. The activity is essentialy a non-profit-making project.

5. Are the subjects as selected and worded satisfactory? Frankly, this problem is a major one and has not been settled to the satisfaction of the entertaining colleges. The Englishmen have always selected and worded the propositions and indicated the side they would defend. Their philosophy of emphasizing the merits of the question rather than the merits of the debate has led them to stress their selection and framing of the propositions. This Committee has suggested to the Institute questions and wordings, and has commented upon those wordings submitted. Our criticisms, although taken into account, apparently have not been decisive. The assumption of the visitors is that Americans visiting abroad have always selected their own topics and worded them for debate. It has also been assumed that a choice of four or five questions would give most institutions sufficient latitude in the matter of the propositions. The institutions in general have indicated that the Oxford questions were reasonably satisfactory (although the wording might be much improved) and that the phrasing caused little or no confusion in the debate itself. At no point are the differing philosophies of debate held by the Englishmen and by the Americans more apparent than in this matter of selecting and wording propositions.

6. Has the proposed procedure for conducting the individual debates been satisfactory? Yes. The American colleges have followed a wide diversity of methods. The Britishers, as far as we have been informed, have cheerfully conformed. Split teams, various lengths of speaking time, and various modes of audience participation and voting (often no vote) have been followed. In general the Englishman prefers an audience vote on the merits of the question. (This procedure is in line with his experience with parliamentary government.) He does not understand the function of the critic judge as used in our contest debates. (We are probably influenced by our traditions of a written constitution and other features of our federal system of government.)

7. Are these international debates of important educational value? The testimony as far as it relates to the latest Oxford team is decisive. The colleges have listed as constructive values such factors as (a) increased campus interest in the subject debated, (b) increased student interest in debating, (c) increased attention to debating and speech

by the faculty and greater respect for this type of student activity, (d) greater interest in economic and political problems of Great Britain, (e) more interest in Oxford education as compared with that of America, and (f) sharper examination of the Oxford techniques of audience persuasion. The criticism often given, that British debaters have been superficial and ill-prepared although always interesting, has not been applied to these latest Oxford representatives. They are held to be well grounded in their subjects, effective in logical, pathetic, and ethical proofs as well as in delivery.

8. What procedures shall be used for selecting American teams to visit Great Britain or elsewhere abroad? At least three American colleges and universities have already written to the Institute inquiring about the possibilities of such a trip. (Bates debaters visited England in 1946.) England, the Institute informs us, can entertain one team only each year.

How shall that college or that team be selected? And how financed? It is obvious that such a trip would interfere with regular residence in college. British universities, moreover, have been unable to underwrite the costs of American visiting debaters. The Committee reported, on the basis of suggestions from various colleges, that a comprehensive program for the selection of debating teams to visit Great Britain be set up; that the basis of such appointment should be other than a national elimination tournament; that a method approximating the appointment of Rhodes Scholars be worked out with, of course, full regard for speaking and debating abilities; that a method of financing such debate trips be developed; 'and that the Committee on Internationl Debating be authorized to work out and submit to the Council of the SPEECH ASSOCIATION OF AMERICA at its meeting in December 1948 a comprehensive program for selecting and financing such teams.'

This recommendation the Council approved. The assumption is that in any formulation of this program the Committee will work closely with the Institute. College directors of speech and forensic programs are invited to send to the Committee on International Debating their recommendations related to the problems raised in this brief report, especially to that of sponsoring American teams to visit other countries.

A. CRAIG BAIRD,
State University of Iowa

MORE ABOUT KAUFMAN AS PLAYWRIGHT

I was somewhat surprised, on turning to the dissertation, 'The George S. Kaufman Plays As Social History,' in the October 1947 issue of THE QUARTERLY JOURNAL to read that: 'A survey of the Kaufman plays will reveal that they present American social history with vividness, economy, and thematic significance—qualities which are present to such a degree that the lack of critical appreciation is difficult to understand,' page 341.

For, while it is true that Kaufman and his collaborators do employ contemporaneous references, it is equally relevant to observe that they hold the mirror up to their characters angular-wise with certain resulting superficialities and even incongruities.

In 'Dulcy,' written in collaboration with Marc Connelly, the plot is a rather obviously contrived affair while the characters are a more or less meretricious lot. The story revolves around the machinations of Dulcy, a Billie Burke-

ish individual, to have certain situations work out according to her preconceived, nonsensical notions. The whole is held together chiefly by the down-to-earth allusions to the earring business, the advertising profession, Hollywood scenario writing, and the like, which serve as a springboard for giving some semblance of credulity to the fabrications of the dramatists.

'Beggar On Horseback,' another Connelly-Kaufman origination, while thematically interesting, depicts its characters in terms of types rather than individuals. Neil, at bottom a genius (or so we are told), is frittering away his life doing hack work for music publishers in order to survive the economic hurdy-gurdy. The problem of whether to wed the girl in modest circumstances whom he loves or the wealthy one whom he doesn't offers absorbing material for creative playwriting. Unfortunately, the unimaginative approach to characterization portends—in terms of Broadway at least—that the play will sound across the footlights more like a story involving sundry acting personalities than like one involving real people who might be caught up in such and such a situation.

Professor Lembke goes on to say that:

> the contention that the 'You Can't Take It With You' characters could not so indulge themselves without a steady income is completely beside the point. We know too well that we cannot live without money, but we enjoy the spectacle of getting along very nicely without apparently having to worry about it. We enjoy the carnival spirit, the release from compulsion (page 346).

Without attempting to seem disputatious, I am afraid that it is entirely to the point to question whether, if a dramatist is writing a play around people, he can at one and the same time endeavor to synthesize fact and fantasy. For, if the aim is an interpretation of life then one judges a production in terms of certain standards. If, however, the intention is purely imaginative then a dissimilar set of values must be employed. In any case, the two are more disparate than similar.

'The Butter And Egg Man,' one of the very few non-collaborationist efforts of Mr. Kaufman—evidently written out of intimate personal experience—starts out as a beautifully satiric piece on the shyster Broadway producer. The characters of Lehman and Mac, the shoestring impresarios, are wonderfully sketched delineations, leading one to hope that here may be (speaking in the year 1948) another 'They Knew What They Wanted,' or 'Green Pastures,' or 'Awake and Sing.' By the second act, however, Mr. Kaufman's story-telling begins to fall into spurious clichés and the initial sincerity starts to grow dimmer and still dimmer.

At one point in this thesis we are told that '"You Can't Take It With You" (with Hart, 1936), "The Man Who Came to Dinner" (with Hart, 1939), and "George Washington Slept Here" (with Hart, 1940) are fine comic treatments of our cultural idiosyncrasies,' page 343. That may perhaps be one aspect of looking at it and may, therefore, possibly be valid. From the standpoint of the 'hold the mirror up to nature' school, on the other hand, these plays would be categorized as being a sham illustration of what good farce should be.

I think I have indicated why 'the critics who seem to stress the importance of social consciousness,' as well as those who conceive theatre in terms of a faithful rendering of life and people, are not inclined to treat the Kaufman contributions too seriously.

ROBERT I. STEWART,
West Side Community Centers
New York City

SUCH MEN ARE DANGEROUS

In two recent issues of THE QUARTERLY JOURNAL we have received avuncular counsel from professional radio men on how to teach radio in our colleges and universities.

The gentlemen used almost identical arguments, couched in the familiar 'loaded' language of their trade. Both told us not to 'overemphasize' dramatic production and implied that such efforts were ordinarily puerile. Mr. Tinnea recognized that it was 'fun' to produce radio plays involving, as they do, 'appropriate mood music and the wild gestures from the control room.'[1] Mr. Biggar objected to the 'Little Theatre' attitude toward radio.[2] Both, furthermore, were understandably contemptuous of the efforts of teachers to point out the shabbiness of commercial broadcasting. 'DO NOT teach them to be soul savers,' said Mr. Tinnea. And Mr. Biggar, even freer with his labels, admonished the radio instructor to be 'broadminded enough not to allow his personal tastes in radio to influence him in guiding students,' and quoted a colleague as saying, 'Most radio students whom I have seen are pretty much starry-eyed dreamers who are rudely shocked to find that commercial radio cannot use them.'

The stereotype here is plain. A teacher unwilling to accept radio as it is becomes, in the eyes of the professional, a ridiculous do-gooder turning out students who must be painfully re-educated to the 'practical,' 'the sensible,' and the 'realistic.'

Having thus cleared the air the gentlemen explained what they expected of a college graduate in radio: knowledge of regulations, business relationships and programming, and ability to write 'commercials.'

The first three can no doubt be taught in the classroom, but might best, I should think, be learned at a radio trade school. How a college teacher worthy of the name could teach the last is beyond my comprehension. Surely there is no need to expand on the egregious mouthings, the half-truths, the veiled lies, and the general sideshow atmosphere of 'hooking the yokels' that constitute present-day 'commercials.' Fancy a radio instructor correcting a batch of commercials! 'Not enough adjectives,' he writes in the margin of one paper on which the prosaic student has said merely that the candy bar is 'full of rich, creamy, chocolaty, melts-in-your-mouth, vitamin in B, m-m-m-m goodness.' Fancy him, in class, teaching how to misinform without getting punished. He lectures:

> In writing of food products it is today essential to speak of their vitamin content. Make much of the fact that Sambo Soup is enriched with 5,000 units of Vitamin A. The public, of course, does not know what a 'unit' is, or how many units they need per day, or how many they are getting in their other food. But these things are unimportant. We are not soul savers. We are realistic. The term *vitamin* like *your doctor* and *science* is attractive and must be exploited by any technically legal means.

For two years I was in charge of radio courses at a state college. Some of my students were interested in going into the radio business; some were training to be teachers and, therefore, wished primarily to learn how to write and produce student programs. A substantial number took the courses for no specifically 'practical' reason. I taught the history of radio, radio speech, some technical aspects of radio, and radio production. I had no moral choice, as I saw it, but to teach precisely what the Messrs. Tinnea and Biggar abominate. Thus I told my students that if they wished to learn how to write 'commercials,' they would have to seek elsewhere;

that such writing had no place in higher education. If they wished to develop the brash, unctious, wheedling, caressing, or other standard styles of announcing they had come to the wrong school.

I believed then, as I believe now, that commercial radio had degenerated shockingly since its brave beginnings twenty-five years ago when broadcasters agreed to limit advertising to thirty seconds every half hour and then only to mention the name of the sponsor's product. I pointed this out to my students. Their responsibility, I told them, was to improve the level of broadcasting and combat the cynical credo, 'We give the public what it wants'; or, to reflect the broadcaster's feelings more specifically, 'We give the moron public what it wants.'

As an educator I had to teach the sort of radio I considered respectable. This included dramatics, discussion and interview programs, news casts, and the like.

Despite my admonitions several of my students got jobs at radio stations; despite the handicaps of their radio courses several of them held those jobs. Whether their superiors weeded from their heads the 'visionary' notions I had planted there, whether indeed the notions ever took root, I do not know. The point is that I conceived my college an institute of higher learning, and radio courses, like all other courses, had to fit this conception.

Mr. Tinnea wonders if radio should not be classified under Business Administration rather than Liberal Arts. I wonder if radio, as he and Mr. Biggar see it, should be taught in college at all. The teacher is, I suspect, going to keep dunning away on his starry-eyed theories that radio has responsibilities in the public interest and that the cultural level of the public can and should be raised. This is obviously not the emphasis the broadcasters want. Must we teachers take toward the broadcasters the attitude they take toward the public: Give them what they want? Let them dictate our curriculum?

From the evidence in the articles of Messrs. Tinnea and Biggar, I imagine that, with Caesar, broadcasters are interested in personnel 'that are fat . . . and such as sleep o'nights,' and regard an annoying number of our graduates as Caesar regarded Cassius when he said:

Yond Cassius has a lean and hungry look;
He thinks too much: such men are dangerous.

R. L. Irwin,
Syracuse University

[1] John W. Tinnea, A Radio Station Manager to Teachers of Radio, QJS 33 (October, 1947).334.
[2] George C. Biggar, What the Radio Station Manager Expects of the College, QJS 33 (April, 1947).198.

GUIDE FOR CONTRIBUTORS TO THE QUARTERLY JOURNAL OF SPEECH

The following directions are summarized for the benefit of contributors to the QJS. Typescripts should be carefully checked against these requirements before being submitted for publication. Articles which do not conform may be returned by the editor for retyping.

1. THE TYPESCRIPT
   a. All copy must be typewritten on standard size (8½ x 11 inches) paper, on one side of the sheet only, double spaced. Footnotes and indented quotations may be single spaced. Carbon copies are not acceptable.
   b. Wide margins are necessary on all four sides. The left-hand margin should be at least one and one-half inches wide. Estimated number of words for the whole MS. should appear in the upper right-hand corner of the first page.
   c. Contributors should make two copies of the typescript. They should enter on the retained carbon copy all corrections, additions, and special instructions that appear in the original.
   d. Pages should be numbered in the upper right-hand corners.
   e. When a sheet becomes hard to read because of excessive corrections and hand-written new matter, it should be retyped.
   f. Old and dry typewriter ribbons cannot make clear-cut and legible copy.
   g. Return postage should accompany the original manuscript.

2. LENGTH OF ARTICLES AND REVIEWS
   a. The length of published articles varies in general from 1,000 to 5,000 words. The average length is 3,000 words. While longer articles may be acceptable, those under 3,000 words in length are more likely to be published. Writers should indicate appropriate main divisions of their articles by short sectional headings, typed in caps, or by the use of I, II, III, etc.
   b. The editor of the department, New Books in Review, will specify the desired length of the review when he invites the contribution. The editor of the department, In the Periodicals, will similarly advise his assistants.

3. PROOFREADING
   a. Contributors are urged to submit their manuscripts to competent critics before sending them to the editor. Before being submitted for publication, original copy should be carefully proofread by at least one person besides the author.
   b. Galley proof and page proof are read against copy by both printer and editor, but proof cannot always be sent to the author. Diligent effort, therefore, should be made by the author to see that his original copy is free from error.

4. TITLE AND SIGNATURE
   a. Titles, in full caps, should be brief and should relate clearly to the contents of the article. If the full title is not sufficiently brief, an equivalent descriptive statement of not more than 35 letters should be provided to serve as a running head for the following pages.
   b. The author's name, in full caps, should be set two lines below the title.
   c. The author's affiliation, school or college, or, if he is not so affiliated, his home city, and other biographical information will be included in a footnote supplied by the editor.
   d. If the article has been read at a convention or otherwise publicly presented prior to submission to the QJS, that fact should be stated in the first footnote described in paragraph 4c.
   e. In cases of collaboration the name of the principal writer should appear first. When direction or substantial assistance does not amount to collaboration, the writer may wish to include an acknowledgment in the first footnote.
   f. When articles are condensations or by-products of directed research, they should be criticized by those responsible for the original studies.
   g. For headings of book reviews or reviews of periodical articles, reviewers should follow what seems to be the normal form found in any issue of the QJS.

5. PUNCTUATION
   a. Use single quotation marks only, except that a quotation within a quotation should be enclosed in double quotes. (See the example in paragraph 5e.) Avoid the use of quotes to mark technical terms. Do not use them around the title of a book, journal, or article.
   b. Quoted matter not exceeding five typewritten lines may be included in the text within single quotation marks.
   c. Longer quotations, lists, etc., normally printed in smaller type than the type of the text, must be typewritten, single spaced, and indented. The colon precedes the part quoted. Do not use quotation marks for such inset matter.
   d. Use square brackets [ ], not parentheses ( ), to enclose your own interpolations within a quotation or to enclose phonetic transcription.
   e. A dash is typed as two hyphens, with no

blank space before or after. Example: 'This discovery—this "new world" to me —was "modern linguistic science."'

f. Indicate omissions in a quotation by ellipses, i.e., three dots. If the omission occurs after a complete sentence or ends at the end of a sentence, use both a period and the ellipses, i.e., four dots.

g. In a series of three or more use a comma before *and* and *or*.

h. For words discussed use italics, not quotes, as in the example directly above (5g).

6. ABBREVIATIONS

a. Conventional abbreviations from the Latin need not be italicized: i.e., viz., e.g., cf., vs., ibid., infra, supra, passim, [sic], etc. Capitalize the first letter of such abbreviations when they occur at the beginning of a footnote.

b. Use ibid. for the source cited in the immediately preceding footnote, with page number if not the same page. Do not use op. cit. or idem; use the author's surname or a catch title. So far as possible, specify the place when using supra and infra.

7. FOOTNOTES

a. Footnotes should be typed single spaced on a sheet or series of sheets following the text. They should not appear on the same sheet with the text. Superior figures precede each note. The first line of each footnote reference should be indented.

b. In the text the superior figure index for each footnote should follow the punctuation of the quotation or passage to which the note applies.

c. Footnotes are numbered consecutively from the beginning to the end of each article.

d. Use as few and as brief footnotes as is consonant with clarity and scholarly integrity.

8. REFERENCES

a. In the text references to THE QUARTERLY JOURNAL OF SPEECH, SPEECH MONOGRAPHS, and the SPEECH ASSOCIATION OF AMERICA will be printed in caps and small caps. In typing indicate by double underlining. In the footnotes the abbreviated forms QJS, SM, and SAA may be used. For these underlining is not needed.

b. Footnote references to books should indicate the place and date of publication in parentheses after the title; then the page number without the abbreviation p. or pp. If a volume number is necessary, use Arabic numerals; do not write Vol. unless the reference is to the entire volume, not to a specific page. With volume and page numbers use this form: 16.119-21.

c. Only if books are given in a bibliography or in some other context where availability to the reader is a consideration should the publisher's name be given.

d. In referring to periodicals, put the date of the cited volume in parentheses immediately after the volume number, thus: 20 (1941).71-3.

e. Names of books and journals should appear in italics (underlined in typing). Names of essays, poems, and articles, cited either in the text or in footnotes, should appear in ordinary roman type, not in italics, and not in quotation marks.

f. Avoid Roman numerals in citations; use Arabic numerals exclusively.

g. Unless clarity demands it avoid needless repetition of numerals. Examples: 108-11 for 108-111, and 1945-8 for 1945-1948.

9. EXAMPLES

The usages recommended above for footnotes are illustrated by the following examples:

[1] Arnold J. Toynbee, *A Study of History*, abridged by D. C. Somervell (New York, 1947) 251-7.

[2] Allan Nevins, *Ordeal of the Union* (New York, 1947) 2 vols.

[3] W. P. Ker, *Epic and Romance* (London, 1897) 91-6.

[4] *The Tragedies of Sophocles*, trans. into English Prose by Sir Richard C. Jebb (Cambridge, 1925) 127-72.

[5] Ker, *Epic and Romance* 81.

[6] Bert Emsley, Talking Dictionaries, THE QUARTERLY JOURNAL OF SPEECH [OR QJS] 27 (1941).275-80.

[7] Ibid. 278.

[8] M. Bautain, *The Art of Extempore Speaking* (New York, 1859) 149, 187, 211-12.

[9] *Rhetorica ad Alexandrum*, 1446b, 8-11, trans. into English by E. S. Forster, in *The Works of Aristotle*, ed. W. D. Ross (Oxford, 1924) vol. 11.

[10] Paul W. Merrill, The Principles of Poor Writing, *The Scientific Monthly* 64 (1947).72-4.

[11] Samuel T. Williamson, How to Write Like a Social Scientist, *Saturday Review of Literature*, 4 October 1947, 17, 27-8; cf. *The New York Times*, 7 June 1942, Editorial, Chaucer and Mencken, Sec. 2, 7.2.

[12] H. W. Fowler, *A Dictionary of Modern English Usage* (Oxford, 1926) articles: Wardour Street, Split Infinitive, prove, Elegant Variation.

10. CORRESPONDENCE

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DOUGLAS EHNINGER, *Editor*

THE ANATOMY OF SPEECH SOUNDS

An Introduction to the Phonetics of American English. By C. K. THOMAS. New York: The Ronald Press, 1947; pp. ix+181. $3.00.

Professor Thomas says of the current study of English:

> The teaching of English grammar is still based largely on the Latin model, despite the structural differences between the two languages. It was natural, too, that the difference in purpose between the English of everyday use and the Latin of learned writing should have been overlooked. It was easy to forget that, whenever Latin has been the language of daily speech, instruction in spoken Latin had been considered at least as important as instruction in written Latin. Cicero and Quintilian were quite as interested in the development of speakers as of essay writers. But because of the historical accident that instruction in English began on the model of the contemporary instruction in Latin, all subsequent instruction in English has emphasized the written over the spoken form of the language.

Contemporary education is further indicted on the ground that it erringly leaves the impression that language is static:

> In the high-school study of Latin . . . limitations of time and the linguistic immaturity of the student make it essential that one particular type of Latin be studied: the sophisticated literary type of the late republican and early imperial period. The high school student has neither the time nor the intellectual sophistication to study the development of popular Latin into French, Italian, and the other modern Romance languages, nor the development of literary Latin into the medieval and modern Latin of the Roman Catholic Church. He may study Castilian, but does not have time to study the other forms of Spanish used in other parts of Spain and in Hispanic America. The school teaching of English must be limited to that of a particular type and time. Hence the student often gains the impression that language is something fixed and immutable. . . .

These two passages in some measure amount to a justification for the study of phonetics in colleges. Professor Thomas adds others, but the larger arguments for the study of phonetics are encompassed in two premises: phonetics is an essential beginning in the study of oral language; and through phonetics the student gets a perspective of the change-process in languages.

This book is a valuable contribution to textbooks in phonetics—a segment of speech in which not many textbooks are available. It is a book that describes the sounds of English. For purposes of explanation comparisons are drawn between American English and the other pronunciations and languages. The sounds are grouped conveniently for classroom study. Perhaps the groupings are, as alleged, in the order of difficulty of mastering English phonemes. Professor Thomas' judgment and long experience in teaching add materially to the validity of a classification on this basis. In any event, the ordering and grouping of the sounds appear to be practical for classroom use. The descriptions fill twelve of the twenty-two chapters. A short set of exercises follows most chapters. The exercises call for transcriptions of English words into phonetic symbols. (The opportunity to read phonetics is offered only in some passages that illustrate regional pronunciation.) The exercises and the contents of the chapters are closely integrated.

In describing each sound the author uses conventional terminology: open, lax, front, voiceless, bilabial, stop, etc. Thus the sounds are isolated and treated as individual phonemes, and as such the basic units of language. Unlike some writers, Professor Thomas avoids the use of drawings or photographs to give the physiological accompaniments of the sound. He relies upon verbal description and numerous examples of words. Following the

practice of writers of dictionaries he includes examples of the various spellings that attend the sounds when they are represented in writing.

Subsequent chapters treat stressed and unstressed syllables, and changes in the phoneme that occur with regional usages and connected discourse.

The book progresses systematically from an explanation of the vocal mechanism to a description of individual phonemes in isolation and in discourse, and includes discussions of regional variations (Eastern New England, New York City, Middle Atlantic, Western Pennsylvania, Southern Mountain, Southern, and General American). There are no digressions or appended subject-matters. The content is 'phonetics' with no special regard to interpretation, public address, the deaf, the anthropologist, or any other special interest except American English. The exercises need not be thought of as classroom assignments. Any person with normal sight and hearing and with a desire to learn phonetics might achieve his purpose through studying this book.

The unity, completeness, and clarity that distinguish Professor Thomas' work provoke a continuing question: How much time can justifiably be spent on this subject-matter in the college curriculum? I assume that a functional knowledge of phonetics is essential for the teacher of speech, English, and languages; and equally indispensable to an actor, anthropologist, and linguist; and that it is of immediate use to the clergyman, lawyer, and most professional people. Beyond the scope of utility there is the personal gratification that comes with mastery of the skill required to analyze oral discourse. This skill lies in the provinces of the liberal arts and general education. In short, a study of phonetics may always be in order among students who seek 'higher education.' How much time in a liberal arts program can logically be devoted to it? A book like Professor Thomas' implies an answer—a course. But is it one of four, five, or seven courses in a student's program and is it a course for a semester or more, or less? I have suspected that the pedagogy of descriptive phonetics could be treated to the rapid-fire and condensed teaching practices of the services during the war. Perhaps not. If so, however, one might hope to get the point of view of oral language instilled in students generally, and the contents of Professor Thomas' book—or any other book on the subject—absorbed in ten hard lessons. Admittedly I have not achieved this.

Before recommending this book for such universal use—when the methods are discovered—there are a few minor changes I would suggest. First, the word *acoustic* is used frequently by Professor Thomas. It is the acoustic nature of language that is under discussion. In a strict sense, however, the acoustic properties of the sounds are not treated. Possibly students of this generation are more sophisticated in such terms as *frequency response* than we suspect. The fact that the phoneme is a psychological response to a physical stimulus is not difficult to explain. The opportunity to learn that vowels are singularly differentiated by 'frequencies' is the advantage of our students over our predecessors' students. *Acoustic* need not be a poetic word in one department of a college and a scientific one elsewhere. Phonetics, physics, and psychology can use the word in the same literal sense. This implies the addition of the ear to the 'mechanism of speech' (Chapter 2).

The use of evaluative terms is almost inherent in phonetics and pronunciation—much as an author may try to avoid the implications of such terms. Principally Professor Thomas describes sounds, and in a large measure avoids 'right vs. wrong' connotations. And consistently he recommends regional usage as the criterion of good speech. Degrees of 'acceptability' are labelled 'standard' and 'sub-standard.' Frequently, however, (three times on one pair of facing pages) he refers to 'old fashioned rural speech,' and again to the speech of 'uneducated Negroes.' Perhaps the implications exceed the subject-matters under question. In evaluating the total impact that attends the study of his subject, Professor Thomas is modest: 'The traditional American goal of rising in the world can rarely be achieved by speech improvement alone, but speech improvement often helps.' This sentence, incidentally, is one of few with the inference that 'improvement' is an aim of the study of phonetics.

In two instances the author risks causal relations that bear examination. In describing the evolution of the *r* he posits, 'The excessive energy required for the trill has, however, led to weakening in most parts of the English-speaking world.' The notion that ease of pronouncing accounts for changes in language has much self-evident support; also, its critics. Second, with respect to some assimilation, Professor Thomas states, 'To grasp the enlarged concept as a unit, the mind scans the details more rapidly.' (The example is *income tax* with the pronunciation [ɪŋkəm'tæks].) Subjectively the alleged cause seems to fit the observed effect, but the 'magnitude of the "con-

cept"' and the 'scanning of details in pronunciation' are vague entities to link in this manner.

These are minor points in comparison with the over-all value of this new book about phonetics. The large number of illustrative words alone more than compensates for the points in question here. This book is the basis for a valuable course in colleges.

JOHN W. BLACK,
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THE POETIC MIND AND HISTORICAL SCHOLARSHIP

The Poetry of History: The Contribution of Literature and Literary Scholarship to the Writing of History Since Voltaire. By EMERY NEFF. New York: Columbia University Press, 1947; pp. viii+258. $3.50.

If *The Poetry of History* is a somewhat ambitious and perhaps ambiguous title for Professor Neff's book the subtitle is clear and describes accurately enough what it is about. The dedication—'To those who believe that knowledge is one and indivisible'—suggests the author's bent toward unity in scholarship; and the work itself is an example of what may be accomplished by an informed mind working in the adjoining peripheries of related fields of learning. In the current work, as in his earlier contributions (*Carlyle and Mill*, *Carlyle*, and *A Revolution in European Poetry*), Professor Neff crosses with impunity those imaginary lines that are sometimes supposed to exist between history and literature, economics, sociology, philosophy, and the sciences. He thus acknowledges his kinship with all true scholars who believe perforce that history is too important a business to be left solely to the historians.

The central idea of the book is that history is an art. In establishing his central idea the author develops three main heads: 'Perspectives Open,' 'The Fulfillment,' and 'Toward a New Synthesis.' For evidence he turns in Part 1 to Voltaire, to Herder and Goethe, and to Gibbon and Vico; in Part 2 to Niebuhr and Otfried Müller, to Chateaubriand, Scott, Thierry, and Carlyle, to Michelet, and to Renan, Burckhardt, and Green; in Part 3 to Ranke, Mommsen, and Schliemann, to Morley, Sandys, and Trevelyan, and to Taine, Bury, and Croce. The final chapter, entitled 'Twentieth-Century Thought in Search of a Historian,' vividly describes the plight of the historian in the modern world created by Clerk Maxwell, Marx, Freud, and Einstein. The chapter closes with an illuminating comparison of Toynbee with Spengler. 'The English tradition of cautious empiricism and the example of scientific induction,' Professor Neff declares:

> . . . have encouraged Mr. Toynbee's bent toward profuse illustration and leisurely bypaths, in contradiction to the sense of urgency that breathes from the mottoes prefixed to his *Study*. Although liberal in culture, copious and various in his quotation from world poetry, he seems indifferent to artistic means of power over readers, which are nevertheless part of the charm he rightly sees as the essence of leadership. Here Spengler has shown more wisdom than the children of light.

Within its own limits *The Poetry of History* is admirably completed. It is notably free from those errors of detail and flaws of judgment that lie in wait for the scholar as critic. Yet the thoughtful reader will sometimes choose to question or even to differ with Professor Neff. Is the word *reverence* the precise term to describe Gibbon's attitude toward the Augustans? Was it Scott who 'brought into historical writing patriotism and the popular touch'? Was Scott's tapestry 'less richly woven than Chateaubriand's'? These questions serve to illustrate the relatively minor points to which exception might be taken. The major imperfection of the book arises in the judgment of this reviewer from the author's having set boundaries that for all their catholicity make inadequate provision for the point of view of rhetoric as that term is currently defined in practice, notably by Howell in 'Literature as an Enterprise in Communication' and by Cone in 'Major Factors in the Rhetoric of Historians.' (THE QUARTERLY JOURNAL OF SPEECH, 33 December, 1947). Unfortunately, this imperfection characterizes much of the literary scholarship of our time. Therefore, it would be just, merely to note without dispraise that *The Poetry of History* follows too closely the general rule. Yet we may envision competent studies relating the useful art of rhetoric to the writing of history, especially to the historian's *inventio* and to his means of adapting materials to his readers.

The Poetry of History is equipped with the usual scholarly apparatus. The footnotes are arranged by chapters at the close of the book. Selected references, helpfully arranged by topics, will assist the general reader. There is a good index. The Columbia University Press has provided the attractive format that readers

have come to expect from books bearing the Columbia imprint.

BOWER ALY,
The University of Missouri

CICERO OF ARPINUM

Eternal Lawyer. By ROBERT N. WILKIN. New York: The Macmillan Company, 1947; pp. xvi+264. $3.00.

This is our most recent volume on Cicero. Written by a federal judge it portrays the great Tully as a lawyer, first, last, and always. Its thesis is that Cicero's legal training and specifically his profound appreciation of *jus gentium* provided the constant basis of his judgment and the consistent reason for his course of action in private and public life. This point of view, though not new, has perhaps never before been set forth so extensively and so persuasively.

As we understand Judge Wilkin he makes no claim to have discovered new materials or to have established any new facts. The originality of his contribution appears to consist in his selection and combination of known materials, in his interpretation of known facts, and in the aspects which he emphasizes in his historical reconstructions. With reference to his work in this respect we would appreciate more and clearer evidence that he has made full use of the available materials. Greater fidelity to the Latin texts or even more extensive use of the translations of the Loeb Library series (—1933) rather than of the Bohn translations (1888) would, for example, undoubtedly have enhanced the value of his comments on Cicero's speeches.

The argument of the book is 'that we see Cicero in true perspective only when we consider the permanence of the principles which he espoused.' Cicero's human faults and foibles are freely admitted: 'He was vain and loved acclaim; and that vanity made him vulnerable to scorn. He did not have the benefit of Christian teaching and did not know the power of humility to forestall humiliation.' Although the Judge seems to requisition a distinctive morality for lawyers, he admits that Cicero 'as advocate extenuated the culpability of clients; as orator glossed and colored facts to win his cause; and as politician sometimes temporized to meet emergencies.' Nevertheless, 'in the main,' Judge Wilkin finds 'the force of his life was spent for things that transcend time and place. As a philosopher, as literary critic, as lawyer, he was constant to truth, to beauty, and to justice. And the more he sacrificed in his day for these eternal verities, the more we glorify him in our day.'

Because, as a lawyer and a judge, Wilkin understands the lawyer Cicero and the circumstances in which he acted, he is inclined to deal according to the dictum: 'To know all is to forgive all.' But Lawyer Wilkin goes even further in his apologia for Cicero when he argues: 'The very things for which he is criticized are evidence of Cicero's finer qualities.' During the four great crises of Cicero's life in which his conduct has been most questioned, it is the Judge's verdict that at no time was he faithless to his professional principles, but always devoted to the maintenance of law and order and justice. *O fortunatum natum Wilkino judice Ciceronem!*

In view of this complete vindication one readily understands why another reviewer seems to dismiss the volume with the strong suggestion that it is altogether uncritical and prejudiced. This reviewer, however, bears in mind that the author—a lawyer, a judge, a scholar, a philosopher, and a rhetorician—has in this volume published his sincere and honest conclusions. His varied and impressive resources—his knowledge of human nature and of the legal profession, his interest in things historical, his concern for things present and future, his love for truth and beauty, his broad cultural background, his rich experience in life, and his unique powers of persuasion—all these have been coordinated and focused to give to the world 'a complete and sympathetic understanding of the mind of the man,' a unified, authentic, and harmonious conception of Cicero.

This reviewer also prefers to remember that the author is a lawyer, and by the strength of his case an outstanding lawyer. He himself suggests 'that it is the assumption of the law that truth is best attained by hearing the opposing sides of an issue. . . . The lawyers present the two profiles of truth; only the judge in the center looks it full in the face.' As judges in this matter we thank the lawyer for his interesting point of view and his well-substantiated plea. We shall check the evidence presented and give his arguments due consideration.

Toward this end the following observations are made:

1. There is a typographical error in *Bonarum* on page 181.

2. *Après moi, le déluge!* on page 121 might more properly be attributed to Louis XV.

3. The excerpt from *Pro Cluentio* in English (page 212), though it agrees verbatim with Hodge's translation, cannot in view of the Latin

text and the context be considered a direct quotation expressing Cicero's personal religious belief.

4. The statement on page 76: Lawyers and judges have come to recognize with Aristotle that 'The only true eloquence is the expression of the Beautiful . . .' is misleading; the quotation is not to be found in Aristotle's *Rhetoric* and expresses Plato's general point of view rather than Aristotle's.

5. On page 76, the Judge raises the age-old question as to whether oratory has been used more often for evil than for good, without substantiating either side of the case. The reader may wonder by what methods the Judge has arrived at the remarkable conclusions that 'oratory as an agency in the administration of the law has had little merit. Its influence has been more often against than for the discovery of truth. Its emotionalism and personal appeal militate against exact and even-handed justice.' This sweeping generalization is all the more peculiar in the light of his remark (line 29): 'In the progress of time the scientific spirit has tended to prevail over the adversary attitude, and our courts have lost the characteristics of the arena and taken on the character of the laboratory.' He further remarks (line 35): 'that lawyers and judges . . . find a very practical significance in the saying of Keats that "Beauty is truth, truth beauty." '

6. Something obviously has gone amiss on page 207. The Latin *Qui vivens laedit, morte medetur* simply cannot mean (as suggested in parentheses) 'Who suffers in life, is comforted by death,' but naturally, 'Who injures by living, heals by death'; the thought is that death is the greater healer; it mends all injuries committed in life.

In conclusion this reviewer would express the hope that we might have more from Judge Wilkin's fine pen, more particularly with reference to forensic oratory and rhetoric. We would suggest as three areas in which a lawyer's contributions might be eminently helpful:

1. A volume reconstructing the historical settings of Cicero's speeches with rhetorical analyses of the speeches.
2. A study presenting certain disputed rhetorical concepts from a lawyer's point of view, viz., *Zetemata Politika, Diaresis, Status Quaestionis Seu Constitutio Causae, Kephalaion*, etc.
3. A study exploring the origins of certain concepts of English parliamentary law and procedure.

OTTO A. DIETER,
University of Illinois

'W. SHAKESPEARE, GENT.'

So Worthy a Friend: William Shakespeare. By CHARLES NORMAN. New York: Rinehart and Company, 1947; pp. xv+316. $3.00.

Mr. Norman has elected a task that might well dismay even the stoutest heart and the most learned head. Writing a biography of Shakespeare is difficult not merely because the facts are unavailable at many points; at least equally embarrassing is the accumulation of mere hearsay evidence at numerous others. And the task is further complicated by the remarkably dramatic quality of Shakespeare's imagination. It is one thing to elucidate the beliefs and feeling of intensely personal poets like Byron and Shelley but quite another to penetrate to Shakespeare through the multitude of characters he created. The consequence is that biographers of Shakespeare tend either to hedge themselves in with reservations to such a degree that they forfeit the interest of all save professional Shakespeareans or else, recoiling from this eventuality, they create a complete and coherent Shakespeare who in the nature of the case must be largely a product of their own imaginings.

Mr. Norman has, on the whole, followed the second course. In the interests of a vivid and sustained narrative he often presents as truth what the evidence indicates to be at best reasonable speculation. He is virtually certain, for example, that Shakespeare's marriage was unhappy—a good enough guess but far from certainty. Especially disturbing is the manner in which he bends evidence to fit this private conviction. He dismisses the possibility of a betrothal pact between Shakespeare and Anne antedating their marriage; he finds 'Venus and Adonis,' for all its studied impersonality of style, autobiographical; he deduces that 'Lucrece' may well have been written at Stratford, partly because 'proximity to his wife brought the subject of chastity to his mind anew'; and he indulges in that most perilous of practices, quoting Shakespeare's characters to indicate Shakespeare's own sentiments. For example, Bertram's

> War is no strife
> To the dark house and the detested wife

'smacks of Stratford.' But scores of other persons in Shakespeare speak quite otherwise about love and marriage.

Mr. Norman's enthusiasm for Marlowe entraps him into according to Marlowe an excessively important place in the pattern of Shakespeare's development. On the basis chiefly of flimsy stylistic evidence he arrives at the

highly doubtful conclusion that Shakespeare and Marlowe collaborated on 'Titus Andronicus.' He finds Marlowe to have been the author of 'The Troublesome Raigne of John King of England'—the source of Shakespeare's 'King John'—among other reasons because, forsooth, it refers to Dido and Troy. In defiance of astute and increasingly impressive testimony to the contrary he finds little of Shakespeare in 'Henry VI, Part One' and much of Marlowe. Furthermore, following the dubious lead of Dover Wilson, he upsets the generally accepted chronology of Shakespeare's plays by relegating 'As You Like It' to 1593—apparently to lend timeliness and credibility to what he takes to be an allusion to Marlowe's death in a quarrel over a tavern reckoning.

Following Wilson again in the main, Norman also makes more than the evidence warrants of Shakespeare's relationship with the Earl of Essex: 'Julius Caesar' and 'Troilus and Cressida' are warnings to Essex; the fate of Essex and Southampton does much to explain the mood of the great tragedies; and Hamlet is Essex himself.

To be sure, Norman does not rise to all the bait that is offered him. Despite his strident jibes at professional scholars he manifests occasionally that cautious concern for truth which, in theory at least, is their chief excuse for being. He is properly sceptical of the deer poaching story; he gives a faithful account of Shakespeare's business dealings—even perhaps to the point of tedium—recognizing justly that Shakespeare was far from being an irresponsible Bohemian; sensibly, it would seem, he rejects the notion of Shakespeare's homosexuality; and his explanation of the sonnet enigma is quite as good as the next man's—but it is only a guess.

The objection to Mr. Norman's looser speculations is not merely that they force the evidence unconscionably; they also falsify the quality of Shakespeare's imagination. The imagination that created Shakespeare's almost infinite variety of living persons did not need the stimulus of intimate experience—disdain for a wife or concern over Essex—to create the Venus of 'Venus and Adonis' or Hamlet, even though both may possibly parallel what eager biographers conjecture to have been the circumstances of Shakespeare's life. Norman's further limitations as a Shakespearean are revealed symptomatically by a romantic modernity of phrase and more profoundly by his inability to comprehend basic characteristics of Tudor times. Modern humanitarianism leads him to dismiss the Elizabethan aristocrats as gilded parasites and to remind us that Shakespeare came 'from the great heart of humanity.' His attitude toward the church can only be described in Shylock's phrase as 'a lodg'd hate and a certain loathing.' It is not a question of endorsing these Tudor institutions nor of denying Shakespeare's wealth of meaning for the modern world; but a sympathetic understanding of Tudor life as represented by such aristocrats as Sir Thomas Elyot and such churchmen as Richard Hooker is indispensable to telling as fully as the evidence permits the story of Shakespeare.

FRED S. TUPPER,
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'GIVE ME LIBERTY'

Patrick Henry, The Voice of Freedom. By JOSEPH AXELRAD. New York: Random House, 1947; pp. vii+318. $3.75.

A definitive, scholarly biography of Patrick Henry is one of the major opportunities awaiting some American writer possessed of a thorough knowledge of the Colonial period. It will require detailed research into the printed and manuscript materials, a shrewd critical temperament, and a willingness to record and annotate painstakingly the results of the research. Until such a book is written, students must rely chiefly upon the curiously florid, sometimes critical, and often accurate pioneer work of William Wirt; the extensively documented but laudatory three volumes by William Wirt Henry; or the brief, unbiased, but now out-of-date volume by Moses Coit Tyler. In addition, the twenty-page essay by Louis Mallory in the *History and Criticism of American Public Address* presents an accurate and well-balanced interpretation of Henry as an orator in all but his later legal career.

Now, Jacob Axelrad, sometime lawyer, popular writer and lecturer, and currently teacher of English at Sampson College, has produced another Henry biography which has been beautifully printed and decorated by Random House. It is a disappointing contribution to our understanding of Henry as a man and an orator. Apparently the author intended to write a critical biography. He seems to have read most of the printed and some of the manuscript sources and, according to the preface, has consulted numerous historians. But the result is a baffling hodge-podge of criticism mixed with sensational and dramatic passages strangely similar to Wirt's oft-criticized writing. The style is tiresomely dynamic and excessively vivified. The annotations are a handful of supplementary remarks

without citations. The text offers only occasional clues to the sources of quotations and other specific data. Some quotations and descriptions appear to have been used with little regard for their dates.

In addition to these weaknesses, the author seems poorly equipped to discuss the rhetoric of the orator and its function in his duties as politician, legislator, and lawyer. 'The Parson's Cause' and the speech of 1765 in the Burgesses are presented from the limited available sources with no rhetorical criticism except claims of widespread influence. The speech in the Virginia Convention of 1775 is narrated after the manner of Wirt. The author's comments on Henry's arguments in Hood v. Venable and in the defense of Richard Randolph follow a too-familiar ethical pattern of criticism. First, he says, 'The tricks employed by lawyers are the tricks of their trade. . . . Patrick Henry was a master of their use.' Then, after a vivid but undocumented description of the second argument, in a transition sentence to a discussion of Henry's knowledge of law, the author reveals his prejudices against rhetorical abilities: 'But he could also use the more valid weapons in the arsenal of every good lawyer.'

In an effort to relate Henry to his time, pages are filled with dramatic descriptions and anecdotes of leaders and of the highly publicized events of the Revolution. These we have read in schoolbooks and the uncritical histories of the nineteenth century. The goodness and badness of contemporaries are vivified so as to strengthen the parallelism and contrast with Henry. By such means the dynamism of the writing is sustained and the book is lengthened by many pages.

As I read, I found myself contrasting this book with the avowedly semi-fictional biography, *Mr. Rutledge*, by Richard Barry who painstakingly annotated his writing to make clear the degree to which he had fictionized. If the techniques of popular biography require, when research does not provide enough vivid materials, the use of the author's imagination or the transference of habits and incidents in the lives of contemporaries to the subject of the biography, honesty demands candid annotation. Even in popular writing, the reader deserves consistent clarification of the sources used to describe controversial topics. In my judgment Axelrad has failed to meet these obligations to his readers. If, on the other hand, it be granted that Axelrad's book is 'scholarly,' as a jacket blurb from a famous historian states, the book must stand comparison, despite the disadvantage of less available data, with John C. Miller's *Sam Adams* or Van Doren's *Franklin* among biographies of Revolutionary leaders, not to mention comparison with the works of Beveridge, Mayo, Marquis James, Cate, Fuess, or Brigance about nineteenth-century Americans.

On the whole, even though unintentionally, Axelrad has written a popular, sensational biography which will perpetuate the lurid traditions of the Wirt and William Wirt Henry biographies rather than present in readable form the little we know and can judge of the real Patrick Henry.

GEORGE V. BOHMAN,
Wayne University

FOOTLIGHT SERENADE

A History of Modern Drama. Edited by BARRETT H. CLARK and GEORGE FREEDLEY. New York: D. Appleton-Century Company, 1947; pp. xii+832. $5.00.

A History of Modern Drama is the most comprehensive coverage of the modern drama thus far attempted in a single volume. Under the editorship of two able men, both of whom have already made outstanding reputations as students and historians of theatre and drama, the volume represents the composite work of twenty-four different authors. In their preface the editors rightly state: 'Our field is too broad to permit any one person to treat it as we conceived it should be treated. . . . It is for this reason that we have invited a small corps of specialists to join us in providing a far more accurate and illuminating picture of the subject than would otherwise have been possible.' They have characterized their purpose as:

> . . . the first attempt to outline on a broad basis the origin and development of what we have, it is hoped not too arbitrarily, termed the modern drama. Our objective covers those countries and language groups (wherever they may be) that have been influenced by the history and tradition of European civilization. As for the period treated, we look upon Ibsen as the symbol of the awakening of the modern spirit. . . .

The book is divided into thirteen major sections, each of which is devoted to the drama of an important country or region. Section 8, 'The Drama of Europe's Middle Zone,' is further divided into nineteen sub-sections. This portion of the book was separately edited by Arthur P. and Marian Moore Coleman. 'The

Scandinavian Countries' is the work of Alrik Gustafson, Professor of Scandinavian Literature at the University of Minnesota, and is one of the three or four best written and most judicious parts of the book, although in its concluding portion the author falls to some extent under the blight of the conception and organization that dominates the entire volume. George Freedley is the author of the section devoted to the drama of England and Ireland. His forthright statements of judgment are invigorating and challenging. His terse, newspaper-critic style is quite in contrast with Professor Gustafson's more formal writing and with Henry Schnitzler's urban prose. Henry Schnitzler, well-known son of a very distinguished father, and for some years past Professor of Dramatic Art at the University of California, writes, within the confines of the plan of the book, a penetrating outline of the drama of Austria. Professor S. A. Rhodes' outline of the drama of France and Belgium, and Professor H. W. L. Dana's outline of the drama of Russia exhibit balance and discrimination in the wide ranges of material which each has to cover. The survey of Italian drama was written by Professor Domenico Vittorini; 'The Netherlands' by Jan Greshoff; 'Spain and Spanish America' and 'Portugal and Brazil' by Mildred Adams. 'Yiddish and Hebrew Drama' is treated separately by Samuel J. Citron.

Knowing the distinguished work of Barrett H. Clark as author, editor, compiler, lecturer, and teacher, this reviewer turned with especial eagerness and anticipation to Clark's account of the drama of the United States. Close and long familiarity with the New York theatre and years of study devoted to the history of our drama have well fitted Mr. Clark for this summary of the modern drama in the United States. His over-all view and his balanced judgments make these one hundred and one compact pages rewarding reading. Perhaps it is our greater familiarity with American plays that, in part at least, serves to prevent Clark's compressed treatment from becoming tiresome; but in larger measure this interest on the part of the reader is accounted for by the comprehensiveness of his insight, by the balance of his judgment, and by the felicity of his expression.

The general conception of the book as a whole is open to some questioning. Its all-inclusiveness and the idea of having each writer treat every single playwright who wrote a play for the stage in the specific country discussed, coupled with the attempt to mention every play produced during the modern period, often make for dreary writing of the cataloguing type. Time and again the authors must confess failure in the attempt to mention every single play by an author. The faults of this conception appear at their worst, perhaps, in the section on the drama of Germany by Franz Rapp. The following passage selected at random will illustrate the difficulties:

> An abundant talent of extraordinary scope is that of Georg Kaiser (1878-1945), who has written about forty Expressionistic plays of the most precise intellectual type. *Grossbuerger Moeller* (performed 1915, retitled *David and Goliath*, 1921), a comedy with a happy ending, showed a surprisingly sure grasp of stage effects. *Die Sorina* (1917) combines the comics of Gogol's *The Inspector General* with the sultriness of Wedekind's eroticism. *Der Fall des Schuelers Vegesack* (1914) and *Rektor Kleist* (1918) derive from Wedekind's *Freuhlings Erwachen* and continue discussions of school life as did Holz and Jerschke in *Traumulus*, Ernst in *Flächsmann als Erzieher*, and Dreyer in *Probekandidat*. Here we can recognize Sternheim's high stylistic standard as a model. *Der Zentaur* (1916), in complete conformity with Sternheim's satires, shows a pedant who prepares himself for his future marital duties and thus earns the reputation of being a libertine; and *Die Versuchung* (1917) is a drama about marriage in the Ibsen manner.

After reading pages and pages of this type of writing, one inevitably raises the question: Would the editors not have performed a much greater service if they had prepared this book as an annotated bibliography of the modern drama? Certainly there is little in the way of 'illumination' in the kind of treatment cited above. Perhaps it is ungenerous to criticize the style of one whose native language until his maturity was not English but German, and a word of praise must be spoken for Rapp's dexterity with written English. Nevertheless, certain infelicities of expression and such sentences as the following should, perhaps, have been corrected by the editors: 'The sound-film concern Phaea is anxious to serve the public what it is denied by real life.'

As a reference work this volume will prove a valuable aid to students and teachers. Its usefulness in this respect is enhanced by the inclusion of well-selected reading lists and by an excellent index, admirably prepared by Elizabeth P. Barrett. It is doubtful if the book

is properly suited to, or will find wide use as, a classroom text.

HUBERT HEFFNER,
Stanford University

Acting: A Handbook of the Stanislavski Method. Compiled by TOBY COLE. New York: Lear Publishers, Inc., 1947; pp. 223. $3.00.

Those who are familiar with the Stanislavski Method as presented in *An Actor Prepares*, published in 1936, will meet an old friend in this edition by Mr. Cole. The bulk of the material which he has compiled is to be found in the earlier book by the famous director of the Moscow Art Theatre. One meets again such concepts as 'Relaxation,' 'Concentration of Attention,' 'Faith and Sense of Truth,' and 'Imagination.' This similarity of content could hardly be avoided when one considers the sections of Cole's book. They are as follows: 'The Actor's Responsibility,' 'Direction and Acting,' 'From the Production Plan of Othello,' and 'To His Players at the First Rehearsal of "The Blue Bird"' by Stanislavski; 'The Work of the Actor' by I. Rapoport, a true disciple of Stanislavski and a member of the Vakhtangov Theatre; 'The Creative Process' by I. Sudakov, a director for the Moscow Art Theatre; 'Stanislavski's Method of Acting' by M. A. Chekhov, a talented actor in the Moscow Art Company; 'Preparing for the Role,' from the Diary of E. Vakhtangov, one of Stanislavski's greatest students; 'Case History of a Role' by A. S. Giatsintova; 'Film Acting: Two Phases' by V. I. Pudovkin; and 'Principles of Directing' by B. E. Zakhava, a member of the Vakhtangov Theatre.

These practitioners of the Stanislavski Method present, as would be expected, similar points of view, and at first reading one is aware of a seeming repetition. For example, identical or similar topics such as, 'concentration,' 'internal technique,' 'public solitude,' 'scenic faith,' and 'imagination' are to be found as paragraph headings throughout the book. However, the content under each topic is sufficiently varied to justify its inclusion. The ultimate effect is, therefore, not so much one of mere repetition as of emphasis through restatement. Cole has gathered within the covers of his book the essence of Stanislavski's theory of acting, stated with forcefulness and brevity, and also a considerable amount of material not to be found in *An Actor Prepares*.

The Stanislavski method of acting represents, as Mr. Strasberg points out in his introduction, 'a complete break with the traditional teaching of the past' which placed the emphasis on external mannerisms and techniques. This mechanical approach to acting produces, according to Stanislavski, a false art. The true art of acting is an inner creative process. The actor must draw on his past experiences, utilize emotion, memory, and sense impressions. He must consider the given circumstances imposed by the playwright. He must link all his actions with a purpose. The fundamental truths of the Stanislavski method can hardly be questioned. Their validity has been demonstrated repeatedly both on the European continent and here in America.

Cole's *Handbook*, for all its wealth of material on the theory and practice of acting, would hardly serve as a text for an acting course. It lacks the concise and unified organization of a good textbook. The study of any one phase of acting would necessitate assignments from various sections of the book. Although some practice material is included, much more would have to be supplied by the instructor. It is chiefly a book of theory rather than practice.

The most valuable material for the actor is to be found in the first seven sections. 'From the Production Plan of Othello' and 'To His Players at the First Rehearsal of "The Blue Bird"' contain useful material for the play director. One questions, however, the justification of including them in a handbook on acting. Likewise 'Principles of Directing' is written chiefly from the point of view of the director, although it does stress the importance of utilizing the actor's creative talents. 'Film Acting' attacks the customary illogical and piecemeal system of film making and suggests a filming method which more closely follows the unfolding of the story and the development of character.

The book contains twelve photographs of Stanislavski in various roles, twelve scenes of Moscow Art Theatre productions, sketches by Stanislavski from his production plan for Othello, and a page from Stanislavski's stage-directions for Chekhov's 'The Sea Gull.' These are interesting in and of themselves but since they are not related to the text have little value for either the actor or director.

Cole's book is not for the dilettante in the theatre. But it is a book which may be read with profit by every amateur and professional actor who takes his art seriously. It is not a book which should be allowed to gather dust on the shelves of a teacher's library. It should be read, re-read, and absorbed by everyone who

assumes the directing of actors or that most difficult task, the teaching of acting.

EVERETT M. SCHRECK,
Ohio State University

The Theatre Book of the Year, 1946-1947. By GEORGE JEAN NATHAN. New York: Alfred A. Knopf, 1947; pp. xx+380. $4.00.

There have been a few playwrights recently who have thrown down the gauntlet to the critics of the theatre. The playwrights have questioned the worth of the critics, their morals, their ethics, their judgment, their capacity for spirituous liquors, and in general, the desirability of allowing any of them to live at all.

Now, it takes a lot of imagination to be a playwright. I am sure they exaggerate the case against the critics. Critics surely do not stagger into the theatre puffing out fumes like a 1928 Ford full of one-dollar-a-gallon anti-freeze. Critics surely do not drop roundly off to sleep on the powerful scene that cost the writer twenty cartons of cigarettes, a case of Old Granddad, a course in Freudian psychology, and a migraine headache. Nor do they allow a burnt oyster to upset their aesthetic sensibilities. Or do they?

Maybe so, says George Jean Nathan in the foreword to his new *Theatre Book of the Year*. But, 'under the circumstances,' he says, 'why shouldn't a critic show up *altissimo*?'

The circumstances he refers to are, of course, the dull stage performances of the incredibly bad works of the incredibly bad writers.

Back in the good old days of the Renaissance, a fellow like Christopher Marlowe might have got into a shootin' war with a fellow like George Jean Nathan. Today, a fellow like Maxwell Anderson has to use a dictionary, a thesaurus, and Bulfinch's *Mythology* as weapons. And George Jean Nathan has to defend his trade with polysyllabic and polychromatic words and phrases.

And happily for us, too.

But the defense of the critic takes only a small space in the foreword to the new *Theatre Book of the Year*. The greatest part of the book is devoted to a racy, gaudy, vivid, sharp, biting, witty description of theatrical happenings on and off Broadway during the 1946-47 season.

The *Theatre Book* is described as a 'record and an interpretation.' Nothing stops George Jean Nathan. He has attended and recorded every event that even resembled theatre—from ice-shows through dance recitals, excepting perhaps the latest Louis-Walcott waltz (too late to include in the present volume). The record is invaluable as a chronicle of theatrical events. It includes plays, players, dates of performances, theatres used, and, as Mr. Nathan might say, dates on which the theatres closed for a good airing out.

Naturally, it is not the record but George Jean Nathan's interpretation that makes the *Theatre Book* such rich, rewarding, fully enjoyable reading. Being a collection of reviews, and not a formal tract of dramatic criticism, *à la* Freytag, Lessing, Schlegel, *et al*, the book is pleasantly informal, although the language may seem somewhat dressy at times.

A bad show is never just a bad show to George Jean Nathan. It is 'metronomic refrigeration,' (speaking of an ice-show). Or it exhibits 'dramatic halitosis,' (*Maid in the Ozarks*). Or it is an 'idyllic promenade in a pasture luxuriant in cow deposits,' (*ditto*). A song is 'amorous hydromel.' A writer's ideas are 'couched in amethyst velour phrases.'

The lights of old Broadway must have blinked twice as fast when Nathan wrote, 'sycophancy as operates amongst our Froebelian genuflexionists.' And Maxwell Anderson must have cussed a mighty oath (in blank verse, of course) when he read of his 'erstwhile polychromatic porpoise verse.'

In between the fancy phrases and raillery, however, there is a wealth of pungent comment on the theatre, present, past, and future; on plays and players, writers, producers, directors, and designers.

If you wonder how Nathan can lambaste a show and carry it off so successfully you soon discover the answer. He is engaged in a tireless search for the genuinely artistic and the genuinely beautiful. If a show fails to measure up he lets go with both barrels. His condemnation may be 'couched in amethyst velour phrases,' but it is always basically sincere.

You may not approve of his standards. You may not go by the same touchstones. You may not like Saroyan, O'Neill, O'Casey, Synge, Shaw, Wilde, and back on through the list. But if your interest in the theatre is more than jejune I am sure that you will approve of Nathan's tastes and judgment, and before long accept most of what he says as gospel.

The wonder of it is that a man of such evidently fine tastes can absorb the punishment of seeing so many poor shows night after night and then write about them to boot. But the spirit which carries Nathan, the critic, out on many a blustery night only to return with the

tears mingling with the hoarfrost is the spirit which makes his reviews so pleasantly readable. 'There will come a day,' he says, 'when the theatre will strike a spark. And I want to be there to see it.'

I want to be there to read what George Jean Nathan has to say about it.

PETER KUCHMY,
Ohio State University

The Negro in the American Theatre. By EDITH J. ISAACS. New York: Theatre Arts, Inc., 1947; pp. 143. $3.50.

'What a beautiful book!' This is the first remark of everyone who sees Edith Isaacs' *The Negro in the American Theatre.* Not in several years has there appeared a book on the theatre which could be called so nearly perfect artistically. It is well printed, well bound, and well illustrated. The photographs are superb and exceedingly well chosen. One goes back to them again and again not only because of their own merit but also because they trace pictorially the careers of many of our best known Negro actors.

The text presents a brief but comprehensive story of the Negro's struggles and accomplishments in the American theatre. The author's enthusiasm is contagious. Although her style is informal, it is clear that she has written from a background acquired by sincere interest and careful study. A wide variety of material has been skillfully integrated. The 'back to the soil' element is repeatedly emphasized as being the Negro's chief contribution, and this emphasis is especially apt in the analysis of the dance actor's importance.

The most original interpretation is that concerning the minstrel show, usually maligned both by white and colored. It is generally considered to have been a barrier to the Negro's entrance into the present-day theatre. Mrs. Isaacs points out that in reality it was a bridge for him. She traces the folk theme from plantation days through the blackface white minstrels down to the blackface black minstrel, Bert Williams; and she shows how the form is still present in the art of such people as Bill Robinson and Josephine Baker. Since this blackface form of entertainment has become a thing of the past, a new generation of theatre-minded people needs this clear picture of the style and form of the most popular American entertainment of the nineteenth century.

The most serious omission in the book is the lack of any precise account of the difficulties which hamper both the Negro actor and playwright. Prejudice is mentioned, but its results are not pointed out. The author suggests that artists must be developed outside of New York, but she gives no reasons for the present lack of opportunity that faces Negro actors and playwrights. The difficulty of finding living accommodations when on tour is not even mentioned. Not all Negro actors have worked out a modern underground system like that of John Marriott who goes from the home of one Fisk graduate to another. This is only one of the many difficulties that seem to make it unlikely that Negroes in any but the larger cities will have enough opportunity to see their own people in the theatre to give them the stimulus needed to start groups of their own.

Another unmentioned stumbling block is the adverse criticism which the so-called middle-class Negro has for anything that portrays the Negro as a primitive man. Yet Mrs. Isaacs' book is based on the theme that the Negro's greatest contribution has been the getting 'back to the soil' that our drama needs.

Perhaps these omissions are intentional, for they deal with controversial matters; but certainly a frank discussion of some of these practical problems would make the accomplishment of such an actor as John Gilpin, who frequently was in physical danger because of Negro objection to 'Emperor Jones,' appear even greater. Surely such obstacles are important enough to warrant considerable attention in any history of the Negro's relation to the American theatre.

However one may feel about what the book does *not* do, there is no doubt that *The Negro in the American Theatre* accomplishes a great deal that needed to be done and that it is informative and entertaining both for the student and the casual reader.

HELEN TROESCH,
Cottey Junior College

THE FIFTH ESTATE

Handbook of Radio Writing. By ERIK BARNOUW. Boston: D. C. Heath and Company, 1947; pp. x+336. $2.25.

In this reviewer's opinion, the three most satisfactory texts on radio script writing—almost the only ones of real merit—are Albert R. Crews' *Professional Radio Writing*, Max Wylie's *Radio Writing*, and Erik Barnouw's *Handbook*. The authors of these three books possess strikingly similar interests and qualifications for writing. Each appears to be mainly interested in professional broadcasting; each has had or has some academic connection; each has written

more or less extensively for radio but little or nothing for publication. This sort of background, in the cases of Barnouw and Wylie, has produced books on radio writing which are almost all about radio and very little about writing. Crews' book, almost alone among radio texts, attempts to deal with the radio writer as a writer.

The *Handbook of Radio Writing* is divided into three major sections. The first, 'Bird's Eye View,' deals in part with the topic of how to make a living by writing for radio and in part with some generalizations on radio as a medium for drama. Part 2, 'Technique,' consists of about one hundred pages of observations on writing and production methods peculiar to radio. The final section, 'Market Musts,' is a survey of currently-broadcast program types, the requirements of script purchasers, policy limitations on scripts, etc. A half-dozen pages at the end of this section are devoted to 'the writer and his business'—script format, releases, property rights in scripts, and the like.

What Barnouw attempts to do, he does very well. His observations on the special techniques used by radio writers are shrewd; his statements are concise and direct. In no other book will the student of script writing find the uses of sound, music, and the special production devices so clearly and simply described.

The student should understand, however, that what Barnouw describes is, in the main, the professional practices of script writers and not the dramatic possibilities inherent in the medium of radio. He approaches script writing as a professional broadcaster, not as a writer. The distinction is important. A writer considering radio can hardly avoid seeing the vista of endless possibilities the medium presents: new materials, new tools of expression, new kinds of story telling, new kinds of eloquence, a new framework for poetry. The professional broadcaster, on the other hand, is little concerned with new ways of saying anything; like the lawyer, he finds life simpler if he follows precedent. He therefore interests himself in formulas and stereotypes, and regards 'new techniques' with favor only when he can find precedent for them in the scripts of Jack Benny, Norman Corwin, or the author of 'Portia Faces Life.'

Because the *Handbook of Radio Writing* does not distinguish between observations of the possibilities inherent in the technical medium of radio and observations based on professional practice, there is a strong likelihood that some parts of it will become obsolete. Many of the 'techniques' of radio writers amount to little more than eccentricities which are dropped after a time, or devices demanded by programming policy. It is possible that Barnouw's remarks on the inevitability of 'family dramas' (pp. 70-72) may—happily for listeners—seem rather quaint in a few years. It seems very likely that much of his material on narration (pp. 56-68) will become dated as broadcasting styles change. And of course the first and last sections of the book, insofar as they deal with conditions of employment and 'market musts,' need to be revised almost monthly.

It is perhaps unjust to criticize this book for failing to do something the author was obviously not interested in doing. But the Barnouw book does suffer from one serious weakness: it says almost nothing about creative writing. The writer is made to appear a kinsman of the producer, a blood brother of the commercial copywriter, offspring of the continuity acceptance department by a junior account executive. Molière, Tolstoy, and Cervantes seem to have as little to do with this unfortunate fellow as they had to do with the late George Washington Hill. It is true that much professional writing for radio is done in this sort of intellecual vacuum. For this very reason a handbook of radio writing should place less emphasis on radio and much more on the problems and techniques of the creative writer. An idealist might reason that only in this fashion can we ever expect to produce literature of any consequence on the air: by breaching the barriers which separate the radio writer from other writers. A cynic might argue that only in this way can we avoid exposing students of writing to the stultifying atmosphere that envelops so many professionals. A realist might add that the main reason for teaching radio writing at the college level is that many students appear to take greater interest in script writing than in writing otherwise taught; and that writing, after all, is part of any man's education. Whatever reason we give the fact remains that radio writing should be taught and studied as writing. Mr. Barnouw's book, despite its undeniable value, does not accomplish this task. The teacher who uses the *Handbook* will need to repair this omission.

MARTIN J. MALONEY,
Northwestern University

Radio Broadcasting and Television. By OSCAR ROSE. New York: The H. W. Wilson Company, 1947; pp. 120. $1.50.

Reviewing a bibliography is very much like reviewing a dictionary. There seems to be a

lack of unity in the content. However, the personal evaluations offered by Rose in his *Radio Broadcasting and Television* make this annotated bibliography an interesting and valuable reference book for the student and teacher of broadcasting. Over a thousand books and pamphlets are listed. Rose finds it possible to say something favorable about each one. Occasionally he does imply his lack of interest in a book; for instance, concerning one he says, 'This is just another book.' Another annotation reads, 'It is a hodgepodge of useful and useless information about radio.' In still another comment he writes, 'Intended as a series of instructive lectures for radio speakers and actors written from the professional viewpoint, this book is anything but instructive or professional.' This personal reaction to the books makes the comments of greater value.

The bibliography is divided into sections on 'History and General Survey,' 'The Technicality of Radio for the Layman,' 'Radio as a Career,' 'Radio Advertising, Publicity and Sales Promotion,' 'Program Techniques,' 'Program Content and the Public,' and 'Television.' I imagine that in many instances the author was hard pressed to classify certain books. I admire a book which has a full 'title and author index,' and *Radio Broadcasting and Television* has this feature.

Personally I had no idea there were so many books concerning radio. I have attempted to find some titles which were not included in this bibliography but have been unsuccessful so far, for the author has gone back as far as 1925. The list of publications on television takes us back to 1932, and one of the books listed, *The Outlook for Television*, has chapters dealing with television from 1928. Pretty soon we'll have to recognize that television too is here to stay. Rose has also used good judgment in selecting for inclusion pamphlets which contain lasting instructive materials that have been issued by stations and networks.

The section that deals with novels, stageplays, etc. having a radio background was one which interested me as much as any in the bibliography. I had no idea that so many nontextbook accounts of radio had been written. There is also another section on human interest stories of radio which includes material not found in the professor's reference library.

I regret exceedingly that I was called upon to review this bibliography because it is going to mean an expense to me in adding certain volumes to my library.

WALDO ABBOT,
University of Michigan

'CHANCE, LAW, AND LOGIC'

Critical Thinking: An Introduction to Logic and Scientific Method. By MAX BLACK. New York: Prentice-Hall, 1946; pp. xv + 402. $5.00.

Professor Black has succeeded in bringing to the classroom a readable textbook in logic. The title, *Critical Thinking*, will not, however, deceive the veteran logician. The book is a traditional logic. In some respects it is not so thorough as Stebbing, nor so readable as Cohen and Nagel. But in other respects it is superior to these and to the rest of our current textbooks.

Black's treatment of deduction is unique. It combines a cursory introduction to symbolic logic with the traditional Aristotelian nomenclature. Moreover, early in his discussion, taking precedence even over the study of propositions, we find the clearest of expositions of the distinction between 'Validity and Form' (Chapter 3) and 'Conditional Argument' (Chapter 4). The author's position is sound. He views deductive logic as relativistic and indicates that all so-called categorical syllogisms are based on an 'if-then' relationship.

Critical Thinking is divided into three parts: deductive logic, language, and induction and scientific method. Each chapter includes a summary, a comprehension test, and exercises. These are done with consummate care. The summaries cannot, however, be understood without reading the entire chapter and thus do not provide a vicarious study of logic. This appears to be more of a virtue than a failing. It is preferable to have a summary fulfill its major functions of review and memory-integration. The tests and exercises are 'tough.' This, however, should not be a drawback to the adoption of the book. With vigorous teaching they can be made clear and exciting even for the average student.

The section on language is the most compressed in the text. In three brief chapters, 'The Use of Language,' 'Ambiguity,' and 'Definition,' Black has, however, given us a good over-view of the field of semantics. In connection with these chapters we feel the need for more examples drawn from the field of human relations. In this atomic age we need to study the appeals that are brazenly shouted from the press, the radio, and the films. We need to protect the student from becoming an easy prey to propaganda.

The chapter on fallacies is called 'Assorted Fallacies.' This is an apt title. They are not well-blended and their interrelationships are somewhat unclear. This is probably the weak-

est part of the text and should some day be revised. The revision might take the form of a rearrangement. Fallacies of the formal, material, and linguistic types could be given at the end of the appropriate chapters. The remainder could be grouped under the heading of 'Fallacies of Irrelevance' and placed at the end of the book.

From a philosophical standpoint the third part of the book is the most comprehensive. The 'Inductive Procedures' are prefaced by a good chapter on 'The Grounds of Belief,' and a novel one on 'Inquiry at the Common-sense Level.'

The bibliography is adequate, though brief. In connection with 'The Grounds of Belief,' Black certainly should have noted Montague's *Ways of Knowing* and the first chapter of Peirce's *Chance, Law, and Logic*. On language, the work of Hayakawa and Lee should have been listed. Aristotle's *Sophistici Elenchi* and Bacon's 'idols' might be noted among the more advanced readings on fallacies, as well as several discussion texts from the field of speech.

I predict that *Critical Thinking* will be a widely used text. It deserves adoption. When it goes into a later edition I hope that Professor Black will revise the examples so as to make the book more challenging from the point of view of international and political relations. Even if our communications-empires do not prefer to be quoted, the author has every legal right to do so. My own guess is that they are obliging—also willing to learn. If their valid reasoning as well as their fallacies can be employed to improve the thinking of our generation, it is our duty to work with them to achieve this great end.

SOLOMON SIMONSON,
University of Denver

'LANGUAGE IN ACTION'

Remarques sur la Parole. By JACQUES CHARPENTIER. Montréal: Les Éditions Variétés, No date; pp. 103. $.75.

In an early chapter of *De Inventione* Cicero takes occasion to censure the Greek rhetorician Hermagoras because his own writings failed to display those principles of effective and elegant discourse which he professed to teach to others.

Perhaps Cicero's criticism was unjustified; perhaps it resulted from an indefensible confounding of the ability to teach with the ability to do. In any event, it gives rise to some interesting speculation.

Were we to apply the tests of good writing to modern works on the theory of discourse, how many should we be forced to place outside the pale of acceptability! It is a notorious fact that most contemporary teachers of speech themselves speak poorly; unfortunately, many of them also write poorly. Therefore, it is stimulating to find a book about effective discourse which is itself effectively and even admirably written. The only disturbing facts are that the book in question does not come from a member of our own profession, and that it is written not in English but in French.

Its author, M. Jacques Charpentier, a distinguished Parisian lawyer, has distilled into seventeen brief chapters the conclusions about public address which he has reached as the result of a lifetime spent in the rough-and-tumble debating situations of the French courts. Each of them is, in its own way, a masterpiece of concise and provocative statement.

As one might guess, Charpentier has nothing but scorn for the exercises and precepts of school rhetoric. Yet, the reader is struck by the fact that his extensive practical speaking experience has led him to adhere to most of the general doctrines which are to be found in textbooks. Take, for example, the words with which he opens his essay.

> La parole est action, ou n'est rien: exercice d'école, psittacisme, ou parade foraine. Exactement rien.
>
> Démosthène l'avait déjà dit. Et Fénelon. Et beaucoup d'autres. Mais à chaque génération d'orateurs, il faut le répéter.
>
> Parler, ce n'est pas jongler avec des idées, ni polir des sentences, roucouler, faire des effects de manches, poser pour le profil.
>
> . . .
>
> Parler, c'est *faire du travail*. On juge la parole à ses résultats.

Or again, his condemnation of the written or memorized speech.

> L'improvisation est la forme idéale du discours. Née de la conjoncture, modellée, à mesure qu'elle se déroule, sur les sentiments qu'elle inspire, elle est seule capable de réaliser cette harmonie de l'oratuer et du public qui le but suprême de l'éloquence.

And so we might go on. The chapter titled 'Du Dompteur' calls, however, for special comment. Here Charpentier stresses the all-powerful role of ethical persuasion in the winning of a response—the ultimate and incontestable importance of the 'self' in self expression.

> L'éloquence, ce n'est pas un discours, plus un personnage qui le récite. C'est toutes les forces d'un homme concentrées sur un point précis, dans la soudaineté d'un instant.

But, going beyond what one might expect from a hard-headed practitioner of the art, Charpentier recognizes the importance in effective speaking of a factor about which we today no longer hear much.

All oral discourse, he says, must be constructed according to a definite rhythmical pattern. The art of oratory is in this respect closely allied with those of the symphony and the cinema. The rules of rhetoric are, however, inefficacious in teaching the orator the particular rhythm he ought to employ. This is a highly personal matter which must, in the final analysis, depend upon his own peculiar mental and physical endowments. '. . . *le rythme qui convient, c'est le rythme personnel de l'orateur, celui qu'imposent ses facultés physiques et mentales, la rapidité de ses intuitions en même temps que l'agilité de ses lèvres et la largeur de son thorax.*'

Furthermore, *a priori* rules are sterile because expression and thought are essentially inseparable. Both must obey the same basic rhythm. Entire discourses may be built upon a single *tirade*, or upon '. . . *une formule, sur une image, sur un mot prononcé d'une certaine manière. . . . Tu veux être orateur; fréquente les concerts. Apprends des vers par coeur. Fais-en, si tu le peux.*'

Is this not strange language for a lawyer who should be interested in speaking only because it enables him to win cases? Perhaps rhythm *is* an important factor in persuasion. Certainly one of the most successful pleaders who ever lived—Cicero—thought that it was so.

We can only conclude from this, as well as from a number of other equally esoteric subjects with which Charpentier deals during the course of his essay, that he believes there is a great deal more to effective speaking than is commonly discussed in the manuals. In our effort to be down to earth, to be entirely practical, to teach prospective lawyers and business men 'how to win friends and influence people,' may we not be overlooking many of the factors without which even the most prosaic kind of workaday persuasion is impossible?

The academic teacher of public address can justify his existence only if he insists that there is something more to the art of speaking than the Dale Carnegies would lead us to believe. This book, written as it was by a speaker rather than a teacher, lends substantial support to such a thesis.

D. E.

THE HUMANITIES MAKE A STAND

General Education in the Humanities. Edited by HAROLD BAKER DUNKEL. Washington, D. C.: American Council on Education, 1947: pp. xix+321. $3.50.

In January, 1939 twenty-two colleges and universities throughout the United States cooperatively undertook a five-year study of general education. Its aims were to find out what changes ought to be made in current educational practices, and to determine how these changes might be effected. This volume, prepared under the general editorship of Harold Baker Dunkel, is the second in a projected series of reports dealing with that study.

The general philosophy of the book is expressed pregnantly by Dunkel:

> Once we know clearly and precisely what outcomes are appropriate to general education, how best to achieve them, and that we are achieving them, then a book can be written which will truly describe the role of the humanities in general education. Until that beatific state is reached, we can only continue our very imperfect efforts in the belief that they help in attaining this final goal.

From the point of view of instructors of speech, the efforts of Dunkel and his associates are all too imperfect. The entire field of communications is dismissed in a few pages.

It is also interesting to note that no large eastern university and few large colleges from other sections of the country are included in the list of collaborating institutions. Trends indicated by the many tables in the volume must, therefore, be open to some question. To be fair to the authors of this study, however, one must approach their effort with a deeper appreciation of their intent. Unlike those purveyors of education who generalize profusely and ineffectually about 'integration' and 'educational philosophy,' this group has attempted to localize, analyze, and correct some of the concrete problems which face the humanities.

Basic to any attempted alteration of our educational system is a realization by the teacher of his own educational objectives, and, equally important, an appreciation of the mental and emotional sets, the attitudes, and the aspira-

tions of his students. The most valuable contribution of this book is its attempt to achieve this appreciation by means of the inventories (questionnaires) developed by the Cooperative Study to determine the student's philosophy of life, religious attitudes, beliefs about fiction, and his conceptions of art. The case studies which are included graphically demonstrate the inventory technique. Thoughtful analyses of this technique by specialists in various fields (excluding speech!) further add to the usefulness of the book.

General Education in the Humanities will not satisfy the speech instructor who is looking for a series of class-tested patterns which he can apply in classes in public speaking or debate. On the other hand, the instructor who is concerned with the relationships of his subject to the general area of the humanities will find the book stimulating.

DAVID POTTER,
Rutgers University

REHABILITATING SPEECH AND HEARING

Hearing and Deafness: A Guide for Laymen. Edited by HALLOWELL DAVIS. New York: Murray Hill Books, Inc., 1947; pp. xv+496. $5.00.

Hearing and Deafness is a book which defies the effort to capture its essence in a review. A group of fifteen experts have cut across the cleavage that has retarded educational planning for handicapped individuals to pool their experiences. They cooperatively contribute nineteen chapters to a work which aims to distinguish the 'truth from the false' and at the same time to strike a desirable balance between the important and unimportant contours in a 'survey of a general field of knowledge and social endeavor centering around hearing.' The book is an attempt to answer the multiplicity of queries concerning hearing and hearing loss. 'One of the objectives of the book is to combine recent war experiences with previous knowledge and give an up-to-date and authoritative survey of what we now call "audiology."' It professes to be a guide for laymen, but its extensiveness, practical considerations, and perspicuity of composition make it indispensable reading for the entire speech profession.

Too often, especially in education and teaching, tradition blocks change, even though rapidly changing conditions render existing knowledge obsolete. Misconceptions develop and become bandied about. Ultimately some courageous souls ferret them out and attempt to amputate them from the body-knowledge, often at the risk of being misunderstood, attacked, and maligned. The all-inclusive nature of the topics, the comparative freedom from outmoded tradition, and general scientific orientation of *Hearing and Deafness* make it a distinguished contribution. Dr. Davis deserves great praise for ordering the contents and giving the book the unity it possesses.

The book comprises six parts, each part embracing one or more chapters. The authors deal with nineteen major topics. Many, although not all, of the presentations are based upon scientific experimentation.

The topics follow a logical pattern. The early chapters deal with the psycho-physical characteristics of sound; then follow chapters on biology, medicine, surgery, modern studies of impaired hearing and hearing aids, special education and rehabilitation of adults with impaired hearing. The emphasis shifts next to a consideration of the problems of education of the deaf and hard-of-hearing children, then to organized social efforts on behalf of the hearing handicapped, and finally to a discussion of employment and vocational guidance.

Dr. Davis writes Part 1, 'Audiology,' in which he briefly summarizes the contribution of each specialist and so orients the reader to the over-all plan of the book. He defines 'Audiology' as the science of hearing that considers the ear as an aid to life.

Part 2 on 'Hearing and Hearing Loss' consists of four chapters: 'Physics and Psychology of Hearing' and 'Anatomy and Physiology of the Ear' both by Dr. Davis; 'Medical Aspects of Hearing Loss' by Dr. Edmund P. Fowler, Jr.; 'Surgical Treatment of Hearing Loss' by Dr. T. E. Walsh. Dr. Davis' chapters introduce the reader to the nature of sound, its physical properties and their interrelationships, the structures and the function of the ear, and the relations of sound and the ear for hearing theory.

The chapters on the medical and surgical aspects of hearing loss provide an excellent orientation to this phase of the subject. Disease may attack the auditory apparatus through three channels: 1. by direct extension through the nose and throat; 2. toxic poisons in the blood stream; 3. infection through the meninges. Early discovery and treatment may alleviate much subsequent deafness.

Some cases do not respond to usual drug therapy since treatment by drug does not always provide drainage for the infection. In some cases surgical treatment becomes necessary

as a lifesaving technique rather than for possible improvement of hearing. The radical mastoid operation serves such a function, and although it involves the destruction of the ossicular chain, hearing impairment becomes aggravated in only about one-third of the cases. The fenestration operation is lucidly described and illustrated. Dr. Walsh claims success for this operation in three out of four 'ideal' cases.

Part 3, 'Auditory Tests and Hearing Aids,' includes three chapters: 'Tests of Hearing' and 'Hearing Aids' both by Dr. Davis; 'The Choice and Use of Hearing Aids' by Dr. S. R. Silverman and S. Gordon Taylor. Dr. Davis' contributions to hearing testing and hearing aids assume monumental proportions. His generalizations concerning articulation scores, tolerance levels, frequency characteristics, the fallacy of audiogram compensation, and the thousand and one other questions that such topics engender rest upon years of experimental research and evaluation. Hearing aid fitting appears to be a misnomer. The process of helping individuals choose suitable hearing aids is one of evaluation, not fitting. Dr. Davis asserts that a 'suitable hearing aid' will help most people but insists 'no hearing aid can ever completely compensate for a hearing loss'; and he further concludes that 'selecting a suitable hearing aid is, first, a series of tests of adequacy in fundamentals, and then a series of judgments of intangibles of a series of compromises.' The chapter on 'The Choice and Use of Hearing Aids' informs the prospective hearing aid user how to proceed in choosing and using his aid. The authors present a 'Troubleshooting Chart' designed to help the patient locate the source of trouble when his aid fails to function at its maximum efficiency level.

Part 4 on 'Rehabilitation for Hearing Loss' embraces four chapters: 'Speech Reading' by M. A. Pauls; 'Auditory Training,' and 'Conservation of Speech,' both by Dr. R. Carhart; 'Military Aural Rehabilitation' by Drs. N. Canfield and L. E. Morrissett.

Speech reading, auditory training, and conservation of speech are compensatory techniques for helping the individual with impaired hearing to attain social adequacy. In her informative discussion of speech reading Miss Pauls does not minimize the use of a hearing aid but actually insists upon it as a prerequisite for successful adjustment.

Dr. Carhart's chapter on auditory training is also a valuable contribution. He indicates that every child needs to develop habits of audition. Research establishes trends in children's growth. The failure to satisfy a child's needs may interfere with normal growth. The needs may be re-established later, but they are seldom generated at the same intensity level.

The need to hear appears early in a child's life. A hearing loss may modify the whole pattern of a child's existence since at this early stage sensory habits and adjustments begin to assume definite automatic quality and character. Listening skills for social adequacy are learned early in life. Subsequent experience consolidates listening habits, and the capacity for mastery of new sound discrimination diminishes with age. Hence the predicament of the child with impaired hearing.

The severity and type of hearing loss influences the consequent hearing behavior. Efficient handling of young children depends upon early discovery plus concentrated and intensive application of auditory stimulation. Work with the child should aim at building attitudes and habits of critical listening as well as the precise and rapid recognition of phonetic elements so necessary for autocritical acoustic analysis. Auditory training should commence early and progress from proper sound awareness to gross discrimination, to broad discrimination, and finally to finer discrimination for speech under noise competing conditions.

Part 5, 'Education and Psychology,' has four chapters: 'From Aristotle to Bell' and 'Hard of Hearing Children,' both by Dr. Silverman; 'Deaf Children' by Drs. Silverman and H. S. Lane; 'The Psychology of the Hard-of-Hearing and Deafened Adult' by Dr. D. A. Ramsdell. The first three chapters present and compare the education of deaf and hard-of-hearing children.

Of the many impairments which afflict our children and adults, few scar the personality with greater unhappiness, cause more tragedy, bring about more maladjustment than hearing loss. Unless these hearing-handicapped individuals are guided into patterns of social and emotional security, depression, bewilderment, intellectual disillusionment, and emotional frustration will warp their social behavior. Isolated ideas crystallize so that both child and adult build on them a superstructure to justify failure. Their inadequacies develop into patterns of unacceptable behavior. Because they do not hear they fail to understand and interpret the world about them. By emotional contagion these individuals wall in the mal-attitudes of their environment. Education then becomes one of the most powerful democratic means for the rehabilitation of children with impaired

hearing. First, experts contributing to the rehabilitation process must understand the peculiar problems associated with the hearing loss. Educational and social therapy must administer to each individual's specific needs for physical, mental, educational, emotional, and social growth. The process seeks to convert the handicap and to reconstruct the personality so that the individual will live without pain and embarrassment.

In a penetrating psychological analysis Dr. Ramsdell develops the differential types of response to hearing loss. If deafness attacks in adulthood the problem is the very difficult one of readjustment. New habits, new attitudes, new skills, new social values must supplant the old at a time when they are firmly conditioned and hard to alter. Here, as in other chapters, the author insists that the rehabilitation process begins with the provision of an adequate hearing aid for effecting proper 'coupling' with the acoustic environment and construction of a scheme of values which will permit realistic appraisal of the handicap by the individual. The success of satisfactory adjustment depends on the individual's wholesome acceptance of his hearing loss. Insight into and objective acceptance of loss reduce emotional tension. Observations of the reactions of others to the handicap will equip one with a realistic conception of what to expect in social relations. The development of broader interests that do not revolve about deafness and which extend beyond the narrow boundaries of selfish provincialism eliminates self-pity and promotes security and confidence in handling social situations.

According to Dr. Ramsdell hearing behavior in the beginning is protective. Hearing responses are learned behavior. Hearing is truly social behavior since without it the individual finds easy communication in a group denied to him. Yet the loss of communication is not the only serious loss. Loss of hearing at adulthood produces psychological changes that may affect the entire personality. Depression and bewilderment result as loss of 'coupling' with the sound world. Such a loss precipitates states of feeling as if the world were dead. The individual no longer senses the imperceptible patterns of constant change that give him a feeling of aliveness. This feeling of non-participation has the effect of burying, restricting, and frustrating a person so that self-accusation and guilt drive him to catastrophic insecurity. Persistent non-adjustment behavior develops which incapacitates him for adequate social living.

Part 6, 'Social and Economic Problems,' presents three topics: 'Organizations for the Aurally Handicapped' by B. C. Wright; 'Employment of the Hard of Hearing' by A. M. Hill; 'Vocational Guidance for the Deaf' by Dr. H. R. Myklebust. Miss Wright discusses the different organizations and types of services a hearing-handicapped person may receive from these organizations. Miss Hill and Dr. Myklebust deal with personality and other factors necessary for selecting, preparing, entering, and succeeding in a vocation.

The realization that hearing is a sociological imperative will strike the reader of *Hearing and Deafness* with compelling poignancy. Certainly hearing plays a vital part in enlightened citizenship. Hearing may render accessible well defined areas of knowledge. Early in life it provides an avenue to information and speech. *Hearing and Deafness* reveals unequivocally that hearing impairment is not one clinical or pathological entity. Both psychologically and physiologically, hearing remains a very relative form of human response. Individuals with exactly similar audiometric curves vary markedly in their hearing behavior. Classifications constructed upon audiometric findings, etiology, advent of hearing loss, personality, and other single-factor evaluations ultimately violate sound mental hygiene principles. People with impaired hearing are first of all people—children or adults. Second, they are children or adults with varying degrees of hearing losses, living in a certain socio-economic culture, experiencing an infinite number of tendencies and interests. Therefore, educational programs that will serve hearing-handicapped children and rehabilitation therapy that will salvage hearing-handicapped adults must be designed to respect the uniqueness of their individualities and to endow each with a satisfactory social status. In our social order the crux of the problem of adjustment for hearing-handicapped persons is not only one of degree of hearing loss nor is it purely a vocational problem. Hearing loss hampers the afflicted in their entire social relationships.

Although written specifically for laymen, *Hearing and Deafness* will serve all who are interested in and work with hearing-handicapped individuals. The book allows the specialist to relate his knowledge with the field as a whole. *Hearing and Deafness* will remain one of the most significant contributions to scientific audiology for some time.

This appraisal does not mean the book is without weak spots. The editor acknowledges them in his introductory chapter. For example,

although Dr. Davis' work reflects the limitation of the audiogram in evaluation of a hearing loss and of hearing aids, the writer of the chapter on 'The Choice and Use of Hearing Aids' cannot abandon its use. In the last chapter the author lapses into circular reasoning. One paragraph ends with this evaluation: 'The deaf person who reads speech and speaks well or who reads well and has good written language has more information and better understanding and as a result he is more realistic about his deafness than the young man or woman who has not learned the skills of communication so well.' Yet we find in the next paragraph: 'The language of signs and the manual alphabet are methods of communication whereby many deaf persons exchange ideas with one another and thus obtain information about the world in general. This is an important aid to good adjustment.' Are we in the midst of the battle of methods again?

Furthermore, *Hearing and Deafness* deals with hearing as individual behavior chiefly from a psychological point of view. For effective treatment of hearing behavior we must ultimately deal with it from a sociological, that is a collective point of view as well. Such behavior is a social and not an individual product. In this way not only can the limitation imposed by the hearing loss in the development of the self-concept by the individual be understood, but also the wasteful limitation imposed by society on the individual's self-appraisal of the self can be eliminated.

It is strange that in a book of such excellence, illustrations are incorrectly labelled. Figure 1 on page 266, Figure 2 on page 294, and Figure 4 on page 298 illustrate various phases of the work at Borden General Hospital and not, as indicated, at other military aural rehabilitation centers. Figure 3 on page 327 is captioned as illustrating an interview of a patient at Deshon General Hospital when in reality it is one of this reviewer conducting an individual auditory training session with a patient at Borden General Hospital. Nevertheless, the illustrations generally serve their purpose, and the incorrect captions should not seriously detract.

Hearing and Deafness is obviously an invaluable book for all who are interested in the problems of hearing impairment. It should serve as an excellent source of information for hearing-handicapped individuals and for laymen in general. Students of audiology will find it a thoroughly adequate survey and reference volume.

LOUIS M. DICARLO,
Syracuse University

Aural Re-Education: Psychological and Therapeutic Aspects. By BORIS V. MORKOVIN, JOSEPH M. KINKADE, and DONALD R. CAZIARC. Los Angeles: Coordinating Council of Societies for the Hard of Hearing in Southern California, 1946; pp. ii+43.

This monograph consists of three papers in the field of auditory training for the deaf and hard of hearing. It is packed with helpful observations, conclusions, and suggestions. It is 'meaty' and stimulating. Speech pathologists, correctionists, and clinicians in general will want to become familiar with it.

Dr. Morkovin, who is Research Professor and Supervisor of the Hearing Clinic at the University of Southern California, utilizes the first forty-five pages with a paper titled 'Psychological Basis for Auricular Training and Speech Reading of the Acoustically Impaired.' He deals with the development of speech perception in the acoustically handicapped, and shows that hearing therapy—even after physical restoration or optimum speech amplification through a hearing aid—should include sensory, psychological, and social education or re-education.

His plan is: 1. To develop cooperatively the discriminative and interpretative abilities of residual hearing or of other 'senses' by developing the subject's auditory speech pattern; giving auricular training in coordination with visual and kinesthetic-rhythmic sense; and by teaching the subject to speech-read. 2. To prevent psychogenic complications which often accompany acoustic impairment by re-educating the patient psychologically and socially, and by re-motivating and re-integrating his personality. This, he says, should be done by removing the blockages, negativisms, resistances, and emotional disturbances which contributed to his social isolation; remedying specific handicaps to his adequate discrimination and interpretation of speech sounds; developing the aptitudes, skills, and attitudes which contribute to improving speech perception; creating sufficient incentive and motivation to stimulate the necessary effort required in re-educating his senses, re-integrating his personality, and developing new abilities; and creating a stimulating social atmosphere for the subject by eliminating prejudice, ignorance, and discrimination on the part of the 'case's' family, friends, and employer.

Morkovin's article is accompanied by a footnote bibliography of sixty-eight items from forty-four authors.

The next five pages of the booklet are devoted to Dr. Kinkade's discussion of the 'Need of a Combined Program of Medical, Educational,

Psychological, and Vocational Rehabilitation of the Acoustically Impaired.' He approaches the subject from the standpoint of the otologist, and treats it in a way that is valuable for the speech correctionist. 'No case is ever hopeless,' he says, 'if modern means of rehabilitation are applied . . . rehabilitation will be more successful and will consume less time and effort, if it is started at the earliest possible moment. Islands of hearing amenable to stimulation have been found in very young children who were presumed to have been born totally deaf.'

In a three-page article titled 'It Can Be Done for Civilians' Donald R. Caziarc, hearing conservation specialist of the California State Department of Public Health and formerly aural rehabilitation officer of the Hoff General Hospital, summarizes the points of the Hoff program that are applicable to a civilian hearing center:

1. The complete integration of all phases—medical, technical, academic, psychological, and vocational.
2. The total utilization of resources from the above fields.
3. The cooperation of hearing-aid manufacturers.
4. The cooperation of electro-acoustic research agencies.
5. The interest and cooperation of the community and industry.
6. The willingness of the hard-of-hearing individual to assist himself in overcoming his handicap.

To me, one significant aspect of the monograph is its emphasis on a coordinated, well-integrated program by all relevant types of therapists—otologist, physician, hearing-aid specialist, acoustician, educator-speech therapist, patient, etc. Our diverging national speech associations should not lose sight of that principle.

W. Arthur Cable,
University of Arizona

The Rehabilitation of Speech. By Robert West, Lou Kennedy, and Anna Carr. (Revised edition). New York: Harper and Brothers, 1947; pp. xiii+650. $5.00.

This revision of *The Rehabilitation of Speech* will bring renewed acclaim to its authors. It reflects, as Dr. West points out in the preface, the progress which has been made in the study of speech disorders since the first edition was published in 1937.

The first division of the book, re-edited and rewritten by West, is now more accurately titled, 'The Pathology of Speech and the Rationale of Its Rehabilitation.' The two chapters dealing with impaired hearing have been amplified in accordance with recent advances made in the field of audiology. In the chapter on dysphonias are now included discussions of resonance and the falsetto of the male voice, a reference to contact ulcers, and a brief review of conflicting opinions among correctionists as to the most efficient type of breathing for voice production. The chapter dealing with defects resulting from oral deformities has been expanded to include a detailed explanation of the functioning of Passavant's cushion in the closure of the nasopharyngeal port, and also presents a more extended discussion of the pathology of cleft lip and palate.

Clinicians and students in speech pathology courses will find this portion of the text easier to read because of a simpler style of writing and a more definite organization of subject-matter. The number of figures has been augmented by more than a third. The glossary, indispensable in reading the text, has been amplified.

In rewriting the second division of the book, 'Remedial Procedures,' Lou Kennedy and Anna Carr have consolidated chapters, expanded the material on defects associated with oral deformities, and added two chapters, one on the rehabilitation program and one on the cerebral-palsied. Also included in Book 2 is a chapter by Ollie L. Backus on the rehabilitation of aphasiacs. Clinicians will welcome the modernization of this part of the book and the inclusion of additional exercises.

The division on 'Case Histories' now contains six complete case histories.

The appendix dealing with tests of hearing has been rewritten and expanded. It still seems, however, too brief a summary for those unfamiliar with the field. Such persons need to be directed to the research of recent years. The authors may have had a reason for omitting the bibliography in this revised edition. However, since they have modernized the field to include audiology, it would seem that the reader should be given references covering that field.

The typographical layout of the book is excellent. The type face of the entire book is easier to read and the chapter titles, headings, and subheadings are greatly improved.

The Rehabilitation of Speech in its revised form will continue to be a leading text in the field of speech correction.

Eleanor M. Lusf,
University of Vermont

SPEECH EDUCATION IN ENGLAND

Speech Training as a Career. By CLIVE SANSOM. London: Vawser and Wiles, Ltd., 1947; pp. 76. 5/—.

This book is one of a career series published by Vawser and Wiles, Ltd., 644 Forest Road, London E. 17. In 76 pages, doubtless prescribed by the publishers, Clive Sansom has satisfactorily discussed the qualities and training of the teacher of speech, and shown what prospects the speech profession offers in England.

Sansom begins by pointing out the importance of speech in modern society, from its use in face to face living room conversation to its use in international radio broadcasts. He describes the closely related subjects of phonetics, voice production, speech pathology, public speaking, verse speaking, choral speaking, and drama; explains the purpose of each; and shows how each is important in a speech improvement program.

The third chapter considers the teacher and his natural abilities and interests. Sansom believes that the teacher of speech training needs 'in addition [to enjoying his work] a good speaking voice, an interest in speech in general, and an interest in everything that is related to speech in life and literature.'

In Chapter 4 are presented two alternatives for the general training of the prospective teacher of speech. The first is a full-time three-year course in London at either The Central School of Speech Training or The Speech and Drama Department of the Royal Academy of Music. The second directs the prospective teacher to improve his own speech proficiency by independent study or private lessons, and to follow this by a one-year course for teachers at either the London Academy of Music and Dramatic Art or The Guildhall School of Music and Drama.

Chapter 5 is entitled 'Supplementary Training,' and describes fifteen schools, colleges, or institutions where additional related knowledge or skill can be acquired.

Chapters 6 through 10 deal with the future of the trained teacher. In England there are four main spheres where he can operate: private practice, evening schools, day schools, or independent lecturing, research, supervising, broadcasting, and adjudicating. Sansom makes clear that the successful state school teacher's salary is most certain but probably somewhat lower than the income from private lessons, evening school, or independent lecturing, research, etc.

The last chapter, 'Books and References,' is a bibliography of speech publications and speech societies, mostly British. Out of one hundred items only ten are American.

An American familiar with the training and placement of speech teachers in his own country will note the limited opportunities in Britain. But if he examines the book carefully he will note also that the speech program in Britain is peculiarly adapted to that country. This is revealed in the emphasis on private training over training in the public schools; in the demand for phonetic training not only by citizens of the British Isles but also by visitors from the continent; in the popularity of choric verse and verse speaking in a land of which Matthew Arnold said, 'By nothing is England so glorious as by her poetry'; and in the development of drama on the stage and over the radio in the birthplace of Shakespeare. Because of the present emphasis on One World this description of a well adapted speech program is important to Americans as well as to Englishmen.

GLADYS L. BORCHERS,
University of Wisconsin

LEARNING TO SPEAK

Essentials of Effective Public Speaking. By HOWARD RUNION. New York: Longmans, Green and Company, 1948; pp. 160. $2.00.

Essentials of Effective Public Speaking is the outgrowth of eleven years' experience in teaching a 'first' course in public speaking in college and to non-academic groups. It is intended for classes similar to those conducted by the author at the University of Maine, and, therefore, any evaluation of the text must be made with regard to those objectives.

This text has several commendable qualities: It expresses vigor and positiveness in each chapter and paragraph, reflecting the author's own liveliness and assurance. Shunning all theories (*per se*) of public speaking, it goes directly to the job of telling the beginner exactly what to do in finding and limiting a good subject, getting information and organizing it, developing outlines, using the elements of interestingness, and achieving specific speech objectives. It uses contemporary sample speeches chiefly as models but also for analysis of speech composition. The treatment is brief, devoid of scientific terminology, clear.

The treatise on parliamentary law will be useful to adult classes, particularly to those that feel the need for this type of instruction; but since it fills one-sixth of the book and is, indeed, an almost complete exposition of the subject, it far overbalances the treatment of

the other topics. Doubtless some instruction in parliamentary procedure is desirable, but if it is to be as complete as it is in this text, students should be urged or required to purchase a separate manual for that purpose. Certainly the large amount of space devoted to it could have been more profitably used for such topics as the speaking voice, the speech to convince, and a more adequate treatment of how to achieve self-confidence.

For those who teach a three-semester credit college course in public speaking this text is hardly adequate. Particularly is this true of the material concerning the speech to convince or persuade. To it the author has devoted but four brief paragraphs.

Essentials of Effective Public Speaking will be valuable to those who teach a one- or two-semester beginning college course, and of special value to those who teach the subject in the secondary schools and to such non-academic groups as professional, business, and social clubs. The author is to be complimented on having written a text adapted to these classes of students.

EDMUND A. CORTEZ,
University of New Hampshire

'THE STRATEGY OF ARGUMENT'

How To Debate Successfully. By JAMES N. HOLM and ROBERT L. KENT. Portland: J. Weston Walch, 1947; pp. 146. $1.50.

Here is one of the less nocuous of many manuals on the current national college debate proposition. This one is camouflaged as something of a standard debate textbook. It apparently is written for the debater whose primary aim in debating is to win decisions; the publisher makes the unequivocal statement, 'Satisfaction guaranteed.'

The authors say in the preface that this manual 'is not intended to replace the standard textbooks.' They state their aims as follows:

> In the first place, this manual is designed to outline a method of preparing and presenting a debate. . . .
>
> Secondly, this manual hopes to implement the basic skills of debating with illustrations and material from the proposition being debated from coast to coast by college students. In this way it may be doubly useful to those students. It is intended to be suggestive and not exhaustive, to direct and stimulate debaters in their consideration of a vital problem rather than to supply them with ready-made arguments or to act as a locker of frozen information awaiting defrosting.

The book is divided into seven parts: 'What Debate Is,' 'How to Study the Subject,' 'How to Develop a Case,' 'How to Prove a Case,' 'Strategy in Debating,' 'How to Meet an Opponent,' and 'How to Present a Case.' The first three parts take the reader through steps he might follow in building an affirmative case for federal world government, culminating in a complete sample first affirmative speech. Parts 4, 5, and 6 illustrate almost every subpoint with a paragraph or two from a sample affirmative or negative speech on the world government proposition; Part 6 ends with three sample rebuttal speeches on the subject. Part 7 contains less illustrative material throughout than the other parts, but ends with almost five pages of sample questions which might be employed in cross-examination debates on the proposition.

The brief explanatory material contained in the manual is generally consistent with widely used debate textbooks. However, there are a few exceptions, such as the implication that there are only three types of negative cases, and the definition of rebuttal as 'argument which replies to the refutation of the opponent.'

The illustrative material, which makes up the larger portion of the book, is simple, direct, and well organized, but is lacking in originality. Characteristic of the style of the sample speeches and excerpts from speeches is the overuse of such debate clichés as 'Ladies and Gentlemen' and 'We believe you will agree with us.'

It is doubtful that this manual adequately meets any of the needs of teachers or students of argumentation. The teacher or director of debating will find the theory of argumentation treated much more completely and competently in any of the standard debate textbooks, and probably can direct his students in the application of that theory to the current debate proposition more profitably without the use of such aids. Many debaters, especially those without experience or trained advice, may yield to the temptation to employ this manual in lieu of real analysis and research on the debate proposition; however, even that regrettable number of debaters who look to 'canned' sources for their ideas can expect disappointment from this book, since it gives no complete bibliographies, briefs, or cases.

H. H. PERRITT,
University of Virginia

BRIEFLY NOTED

How Parents and Teachers Can Help Prevent Stuttering in Children. By LEON LASSERS. (Third printing). Salem, Oregon: State Department of Education, 1947; pp. 64. $.50.

This pamphlet, now in its third printing, is designed especially for the parents and teachers of young stutterers. It presents basic instructions and useful information arranged under the heads of the so-called 'Eight Keys to Normal Speech.' The author has confined himself largely to non-controversial material. This he presents in a most readable fashion. In addition, the format takes advantage of some good attention devices. An annotated list of helpful books is appended.

There should be no hesitation in recommending this booklet to parents.

Mark My Words. By MARJORIE ROSENBERGER. New York: World Book Company, 1947; pp. i+109. $.64.

This is a book of word games designed for use on the secondary level. It is based on the premise that 'Words can be fun—learning them can be enjoyable.'

The author has collected three thousand words which every high school student should know how to spell, pronounce, and use. 'The spelling games are based on words frequently misspelled in themes. The pronunciation sections were collected from troublesome words discovered in speech classes. From current periodicals and the classics studied in English classes came the vocabulary quizzes.'

The words listed have been checked against standard frequency scales.

University Debaters' Annual, 1946-1947. Edited by EDITH M. PHELPS and RUTH ULMAN. New York: The H. W. Wilson Company, 1947; pp. 316. $2.25.

This is the thirty-third in the series of annual volumes bearing the title *University Debaters' Annual.* The edited texts of nine intercollegiate debates and discussions are presented, together with selected bibliographies and sample briefs.

Intercollegiate Debates of the War Interim, 1941-1947. Edited by EGBERT RAY NICHOLS. Redlands, California: Nichols Publishing House, 1947; pp. ii+121. (Mimeographed). $2.50.

In this volume, which presents the complete transcripts of seven debates, Professor Nichols attempts to cover the gap in forensic literature caused by the war-time interruption of his annual volumes in the *Intercollegiate Debates* series. Discussions of Federal World Government and the Compulsory Arbitration of Labor Disputes are included.

College Orations of the War Interim. Edited by EVAN E. ANDERSON and EGBERT RAY NICHOLS. Redlands, California: Nichols Publishing House, 1947; pp. iv+84. (Mimeographed). $2.50.

A collection of twenty-one of the best college orations of the past seven years.

IN THE PERIODICALS

GIRAUD CHESTER, *Editor*

RHETORIC AND PUBLIC ADDRESS
WINSTON L. BREMBECK
University of Wisconsin

RADIO
GIRAUD CHESTER
Cornell University

DRAMA AND INTERPRETATION
HUGH Z. NORTON
University of Michigan

LANGUAGE AND PHONETICS
HAROLD WEISS
Southern Methodist University

SPEECH SCIENCE
JOHN V. IRWIN
University of Minnesota

THE TEACHING OF SPEECH
GIFFORD S. BLYTON
Western Michigan College

PSYCHOLOGY AND PATHOLOGY OF SPEECH
JACK MATTHEWS
University of Pittsburgh

RHETORIC AND PUBLIC ADDRESS

BRADEN, WALDO W., William E. Borah's Years in Kansas in the 1880's, *The Kansas Historical Quarterly*, 15 (November, 1947).360-368.

This article provides valuable background information for the student of William E. Borah. The author emphasizes the speech training that Idaho's famous orator and senator received while a student at the University of Kansas.

CAHALAN, DON, VALERIE TAMULONIS, AND HELEN W. VERNER, Interviewer Bias Involved in Certain Types of Opinion Survey Problems, *The International Journal of Opinion and Attitude Research*, 1 (March, 1947).63-77.

This article reports an investigation made by the National Opinion Research Center, University of Denver, in an attempt to shed some light on the problem of interviewer bias in taking opinion polls.

CURRENT, RICHARD N., Webster's Propaganda and the Ashburton Treaty, *The Mississippi Valley Historical Review*, 34 (September, 1947). 187-200.

In regard to the famous treaty Daniel Webster negotiated with Lord Ashburton in 1842 the author suggests his real triumph 'lay not so much in the field of diplomacy proper as in that related field, the manipulation of public opinion.' Current discusses Webster as a propagandist and analyzes his propaganda methods in the making of this historic treaty.

DALE, EDWARD E., The Speech of the Pioneers, *The Arkansas Historical Quarterly*, 6 (Summer, 1947).117-131.

A research professor of history suggests that teachers of English and Speech may learn much from the adventurous American pioneer who used words 'to reveal rather than conceal his thoughts.' 'Is it not possible that teachers of English and of Speech may learn by a study of the apt, condensed expressions of the frontier settlers, which reveal so much in so few words and bring to the mind such vivid pictures, something which they can use to develop more forceful and colorful writing and speaking by their students?'

FLOWERMAN, SAMUEL H., Mass Propaganda in the War Against Bigotry, *The Journal of Abnormal and Social Psychology*, 42 (October, 1947).429-439.

Students of persuasion will be particularly interested in this article. The author attempted to study the effectiveness of mass pro-tolerance propaganda from three points of view: (1) 'to marshall on a theoretical level the kinds of conditions which appear to be necessary for mass pro-tolerance propaganda to be persuasive; (2) to illustrate the basic content weaknesses of much of current pro-tolerance propaganda; and (3) to show how individual propaganda items can be evaluated.'

GAISER, H. H., Using the Panel Discussion Method, *Junior College Journal*, 18 (December, 1947).210-214.

The author's experience and success in using the panel discussion method in a college social science course prompted him to share with his readers the plan of his discussion projects, to suggest values of the panel method of teaching, and to indicate some possibilities of extending its use.

HELBLE, HERBERT H., Junior Town Meeting, *Wisconsin Journal of Education*, 80 (November, 1947).143-144.

One of the more recent organizations which have been established to teach democracy through discussion is the Junior Town Meeting. The author reviews briefly the work and progress of this organization and suggests its usefulness.

KLUGMAN, SAMUEL F., Group and Individual Judgments for Anticipated Events, *The Journal of Social Psychology*, 26 (August, 1947). 21-28.

In contrast to earlier studies which have observed group and individual judgments 'with the stimulus objects present before the subjects,' the chief purpose of this study was 'to determine whether there existed a reliable difference between the percentage of individuals which came nearer to the true dates of Armistice (with Germany and Japan) than the group mean and the percentage of individuals which estimated more poorly than the group mean.' By studying several concomitant factors the author sought to throw some light upon the reasons for the estimates.

PATTIE, FRANK A., The Last Speech of William Jennings Bryan, *The Tennessee Historical Quarterly*, 6 (September, 1947).265-283.

The last speech of William Jennings Bryan was delivered at Winchester, Tennessee on July 25, 1925, the day before Bryan's death. This speech followed the famous Scopes trial where Clarence Darrow had so relentlessly questioned Bryan and where the abrupt end of the trial cheated Bryan out of the delivery of his prepared speech to the jury. As a member of the audience the author took down the speech in shorthand and has included a complete draft in this article.

ROBINSON, MARIE I., Mark Twain: Lecturer, *The Mark Twain Quarterly*, 8 (Spring-Summer, 1947).1-12.

In a highly documented article the author seeks 'to present another arrow for the quiver of Twain's reputation, and to consider his versatility as displayed in his success on the lecture platform.' This success is attributed primarily to Twain's knowledge of audience reaction and his speaking style.

ROSTEN, LEO C., Movies and Propaganda, *The Annals of the American Academy of Political and Social Science*, 254 (November, 1947). 116-124.

'It is to be expected that as political and social crises become intensified we shall witness increased public anxiety about the content and the implications of a medium which is as dramatic, significant, and influential as motion pictures.' This article discusses briefly the nature of propaganda and offers a study of movies as agents of propaganda.

SHOEMAKER, C. C., Management of Group Discussion, *The English Journal*, 36 (December, 1947).508-513.

The problems of adapting group discussion to the classroom are confronting more and more teachers as the fruits of discussion become more established. The author presents some helpful, elementary suggestions concerning the planning and running of classroom discussions on a secondary school level.

WALKER, ROBERT A., The United Nations: A Campus Model Organized by Students, *The Educational Record*, 28 (October, 1947).420-428.

Students and teachers of discussion will find a challenge in the author's account of the student-organized, continuously operating United Nations Organization at Kansas State College. The article provides useful suggestions for anyone interested in establishing a mock United Nations on his campus as a means of vitalizing today's international problems.

RADIO

ANDREWS, JOHN WILLIAM, Poetry and the Radio, *Poet Lore*, 52 (Autumn, 1946).261-267.

The writer is enthusiastic about the artistic possibilities of radio, but he cautions that 'it would be overhopeful to suggest that radio, if well used by writers and broadcasters alike, will serve as a medium for the creation of a new dramatic literature.'

BODEN, ERIC, The Raw Material of Radio, *Hollywood Quarterly*, 2 (July, 1947).393-400.

'Words are the raw material from which comes all of radio's influence, and in the democracies it is the newscasters who handle most of the

influential words.' Boden discusses the radio commentators and stresses the importance of semantic disciplines in their training.

CORWIN, NORMAN, Looking for Art, Bub? *Theatre Arts*, 31 (May, 1947).55-56.

'Good, better, and best radio will be produced not because a public gets fed up or networks offer "dignity and anger" or because ratings show such-and-such or research men discover revolutionary truths.' Artistic radio will materialize when we have 'a willing and interested leadership on the part of those who control programming, budget, and time.'

CROSBY, JOHN, Radio and Who Makes It, *The Atlantic Monthly*, 181 (January, 1948).23-29.

Crosby discusses the program structure of broadcasting. 'All in all, radio presents a dreary picture but not necessarily a hopeless one.' He asserts that 'before much progress can be made, the broadcasters will have to loosen the grips the advertisers now hold on programs and exercise some editorial supervision over the shows they broadcast.'

Editorializing: Does Radio Think It a Prerogative? *Broadcasting*, 33 (December 22, 1947). 15, 71; 34 (January 12, 1948).22.

The results of a poll by Audience Surveys of the attitudes of a representative cross section of managers of commercial AM stations toward editorializing on the air is reported. 'Broadcasters agree overwhelmingly that station editorializing should be permitted and a large majority oppose any limitation whatsoever on that right.'

FREUND, ROBERTA, Notes on Classroom Utilization of Radio, *Education*, 67 (May, 1947). 558-559.

'Good utilization provides for audience participation before and after the broadcast.' The writer offers 'a simple, broad outline for classroom utilization of radio programs.'

HAHR, HENRIK, Radio Broadcasting in Sweden, *Hollywood Quarterly*, 3 (Fall, 1947).11-14.

The writer, who is foreign director of the Swedish Broadcasting Service, describes the organization and programming of Swedish radio.

HERRON, JOHN S., Potentialities of Radio in Education, *Education*, 67 (May, 1947).555-557.

The superintendent of schools of Newark, New Jersey, describes how 'the schools of the country are moving in the direction of making wider use of radio as a medium of education.' He discusses the prevailing function of educational broadcasts, the advantages of school controlled radio, and radio as an aid to speech improvement.

Is Radio Operating in the Public Interest? *Education*, 67 (May, 1947).534-542.

This is a reprint of the Town Meeting of the Air broadcast (December 12, 1946) in which Sydney Kaye, Mark Woods, Frederic Wakeman, and Clifford J. Durr debated the question of radio performance in the public interest.

KERCHER, LEONARD C., Social Problems on the Air: An Audience Study, *Public Opinion Quarterly*, 11 (Fall, 1947).402-411.

Using the 'recall survey' technique, an analysis was made of the size and composition of the radio audience in and around Kalamazoo, Michigan, for two CBS documentary broadcasts. 'In terms of size of audience these programs were highly successful in this area,' but the 'findings indicate a need for more effective ways of bringing public service broadcasts to the public's attention.' A tendency toward listener concentration at certain occupational and income levels raises the possibility that those who are already 'converted' are the main listeners to educational broadcasts.

LISS, JOSEPH, Playwriting Around with Radio, *Theatre Arts*, 31 (March, 1947).61-62.

Radio 'is the medium for the playwright, the architect of character, situation and mood, whose limits are specific confines of time and place. It is not for the novelist whose whole story is told in unspoken words. Not every writer can write radio, but every skilled playwright can be a good radio dramatist.'

MANVELL, ROGER, Experiments in Broadcasting and Television, *Hollywood Quarterly*, 2 (July, 1947).388-392.

Recent developments in BBC radio and television programming are reviewed. In distinguishing between television and movie production, the writer suggests that 'audience intimacy and the qualities belonging to live presentation as distinct from reproduced presentation seem to be the two main principles behind television technique.'

MARSHALL, ELIZABETH E., Radio Serves the Language Arts, *Education*, 67 (May, 1947).560-563.

'Radio supplements the language arts beautifully in its emphasis on the need and value of

good diction, the use of correct speech, vocabulary selection, clear enunciation, correct pronunciation, voice flexibility, and pleasing voice quality. Student groups to whom radio is a familiar in-school device recognize and appreciate these speech values and work consciously toward an elimination of their own errors through regular listening and critical evaluation.'

MORROW, MARJORIE, Precarious Pursuit, *New York Times*, (December 28, 1947), Section 10, 11.

The CBS casting director cautions aspiring radio actors by stressing the economic insecurity and keen competition found in the profession. Eighty per cent of 3,000 AFRA members in New York 'are earning less than $20 a week. Where, then, is the glamour?'

OBOLER, ARCH, Oboler on Reading, *New Republic*, 117 (September 1, 1947).36-37.

Oboler offers 'helpful hints' on how to read a printed radio play. The critic 'must be a radio listener versed in the listening idiom. He must be as well acquainted with the mechanics of radio and the meaning of the radio terms and directions, which make up a large part of the printed radio drama, as is the critic of the literature of theatre with the business of the theatre.'

SCHREIBER, FLORA RHETA, Henry Morgan—Radio Satirist, *Hollywood Quarterly*, 3 (Fall, 1947).1-10.

Miss Schreiber makes a critical analysis of Morgan's humor and assigns him a place in the literary tradition of satire. Numerous examples of Morgan's satire are offered in support of the writer's generalizations.

SIEPMANN, CHARLES A., Radio: Tool of the Reactionaries, *Nation*, 165 (July 5, 1947).15-16.

Siepmann discusses the background and 'implications of the present drive by powerful, moneyed interests to seize control of the Canadian air.'

SIEPMANN, CHARLES A., New Wine in Old Bottles, *Nation*, 165 (September 27, 1947).312-313.

Siepmann analyzes the code of standards of practice proposed at the Atlantic City convention of the National Association of Broadcasters in September, 1947. 'The new code is an important, if belated, forward step,' but 'it is still far from satisfactory, and an important condition attaches to its value and relevance to listeners. Will it be honored?'

SIEPMANN, CHARLES A., Radio Starts to Grow Up, *Nation*, 165 (December 27, 1947).697-698.

Siepmann discusses the development of the radio documentary program which he considers a sign of a growing maturity in the broadcasting industry. 'If the documentary is to flourish, audiences must be mustered whose size and articulate response are comparable to the money and effort that go into the execution of these programs.'

TOLBRIDGE, R. B., Does Radio Need a Royal Commission? *Canadian Forum*, 27 (October, 1947).156-157.

The writer recounts the recent efforts made by private interests radically to change the whole framework of radio broadcasting in Canada. Tolbridge charges that the request for a Royal Commission 'has a deceptive air of disinterestedness' and he asserts that the public has been misinformed by private interests through 'flagrantly misleading propaganda.'

WHITESIDE, THOMAS, Hooperism Clears the Air, *New Republic*, 116 (May 5, 1947).27-30.

Whiteside reviews the various methods of radio audience research.

WILLIAMS, ALBERT N., Writer in the Middle, *Saturday Review of Literature*, 30 (May 10, 1947).30-31.

Radio writing 'is never considered a career by either the individual practitioners or by the people who might profit by the development of those careers. The writer finds the rewards too slender, even in comparison with truck driving. There is no security either by labor standards or by reason of accumulated prestige. The only unpredictable matter in the whole situation is whether the demands of radio will completely drain a writer in ten years, or twelve.'

WILLIAMS, ALBERT N., Children Again, *Saturday Review of Literature*, 30 (June 14, 1947).26-27.

In its programs for children, radio must do more than 'merely keeping the adventure serials harmless. There is the broader and graver problem of providing a dynamic leadership of the nation's young people.'

DRAMA AND INTERPRETATION

An Analysis of Soviet Theatres and Their Repertories as of 1941, *American Review of the Soviet Union*, 8 (October, 1947).82-85.

This article presents a series of clear and informative charts showing the total picture of dramatic activities in Russia for 1941. It provides the opportunity for comparing nation-wide dramatic activities of Russia with those of our country.

BARTON, LUCY, Backstage, *Players*, 24 (December, 1947).58-59.

Miss Barton offers advice on costuming plays which have received extravagant treatment on Broadway. She advises against shying from a good play because of the lavish treatment it has had in New York.

CHORPENNING, CHARLOTTE B., Rehearsing the Children's Play, *Dramatics*, 19 (December, 1947).9-10.

Miss Chorpenning explains the policies of the Goodman Theatre, Chicago, for solving the particular problems in connection with producing children's plays. Her article reports a number of 'illustrative instances' in which these policies have been applied.

CORSON, RICHARD, Formalism, *Dramatics*, 19 (November, 1947).9-10.

Corson contributes his second paper analyzing the uses, limitations, and specific values of various styles of staging. Particular note is taken of the type of play suitable to 'formalism,' and of the adaptation of 'formalism' to the school stage.

CORSON, RICHARD, Realism, *Dramatics*, 19 (December, 1947).11-12.

'Realism is selective naturalism. The setting gives an impression of being the real thing without including the infinity of unnecessary and confusing detail one might find in real life.' Corson believes that realism is used far too frequently in the non-professional theatre; when it is used it inclines to err toward naturalism, thus failing to assist interpretation of the play effectively.

CROWLEY, ELMER, Operatic Influences in Restoration England, *Western Speech*, 11 (December, 1947).7-13.

Crowley describes the rebirth of English theatre in the late seventeenth and early eighteenth century, and places special emphasis upon the part which operatic form played in that revival. The influences of French and Italian opera, Renaissance 'dumb-shows' or pantomimes, and native opera are described.

Drama in Education, *Theatre in Education*, 11 (September-October, 1947).7-17.

In August 1947, England's 'Drama in Education Advisory Committee' effected an important statement of aims and principles. Andrew Campbell, the *Convenor* of that committee, called this paper 'a landmark in the development of drama in British schools.' The committee's 'firm statement' has the following headings: drama with different age groups, choice of plays, festivals and competitions, the school stage, statutory provisions for school drama, training teachers for school and youth drama, and the professional children's theatres.

HICHENS, ROBERT, Sir Henry Irving, *Fortnightly*, 972 (December, 1947).455-460.

Robert Hichens, collaborator with H. D. Traill on *'The Medicine Man,'* one of the few modern plays commissioned by Irving, writes his personal and professional reminiscences of a great histrionic figure. Irving is described in rehearsal, in business relations, in private life, and in public.

KING, BEATRICE, The Children's Theatre, *Drama*, (Summer, 1947).20-25.

'The post-war period is bringing with it a heightened interest in the living theatre for children.' There is sufficient experience 'which more than justifies this interest and lends full support to the claims for a children's theatre as an essential part of the life of our young people.' Miss King comments on the Children's Theatre audience, its plays, production, and organization.

KNOWLES, ANTHONY, Amateur Drama in Cambridge, *Drama*, (Autumn, 1947).14-19.

Knowles writes on the subject of university theatres abroad. The article is devoted largely to an evaluation of the Cambridge system. 'Its growth is largely fortuitous, its output the unrelated productions of more than half-a-dozen University societies; but if it lacks the order and co-ordination of a central authority, it draws added strength from the varied aims and ideals of the different groups concerned.'

KÖKERITZ, HELGE, Five Shakespeare Notes, *Review of English Studies*, 23 (October, 1947). 310-320.

Miss Kökeritz objects to the 'nonchalant, amateurish fashion in which purely linguistic problems have been handled' in Shakespearian criticism. She selects five problems and offers 'simple, logical solutions to textual problems with which generations of scholars have been wrestling.' At the same time she shows 'the significance of the linguistic approach for the elucidation of such problems.'

LONGMAN, LESTER D., The Concept of Psychical Distance, *Journal of Aesthetics and Art Criticism*, 6 (September, 1947).31-36.

'The theory of *Einfühlung* or empathy purports to offer a description of the neuro-physiology of aesthetic perception; and the equally well-known theory of Psychical Distance describes a basic characteristic of the aesthetic attitude. Together, they provide what many would regard as a complete account of the aesthetic attitude.' Longman discusses the ambiguity of the term *Psychical Distance*. He defines the implications of the concept and attempts to formulate it in a more precise manner.

MCDOWELL, JOHN H., Shakespeare and Modern Design, *Journal of English and Germanic Philology*, 46 (October, 1947).337-347.

'Shakespearian production with relation to modern design requires a consideration of scenery in terms of new concepts in theatre and in the conventional treatments of designs.' With the background of constantly increasing skill in mechanical methods it is of interest to examine attitudes and directions in modern theatre which, on the whole, has been opposed to the realistic interpretation of the function of scenery.

MILNE, EVANDER, On the Death of Cordelia, *English*, 6 (Summer, 1947).244-248.

In view of a notable revival of interest in 'Lear' which has 'lately reached its highest level of actability in some brilliant performances by the "Old Vic" company, it may be interesting to resurrect points from the old controversy, with some of the arguments of those critics who fought, as it were, for the life of Cordelia; and to review the question of her death in the light of present-day moral judgments.'

O'NEILL, NANCY, Producing Plays with Teenagers, *NEA Journal*, 36 (November, 1947). 576-577.

Miss O'Neill makes a plea for creative stage direction in the high school, and offers to the novice or the too literal director practical advice for achieving it.

SEYLER, ATHENE, Fans, Trains and Stays, *Theatre Arts*, 31 (November, 1947).21-24.

Theatre Arts asks the coauthor with the late Stephen Haggard of *The Craft of Comedy* for her theories on the actor's interpretation of period plays. While on tour in 'Lady Windermere's Fan' Miss Seyler writes in a series of letters her analysis of this aspect of the actors' craft.

SWANSON, WESLEY, A Basic Method for Rehearsing the Play, *Dramatics*, 19 (November, 1947).11-12.

Swanson describes his rehearsal techniques for accomplishing several highly desirable ends: to get the actors and the director to work together as fellow artists; gradually to erase tension; to get *every* actor to make useful contributions to the group's understanding of the play; to build up a 'company' or 'team' feeling.

WALSH, FREDERICK G., The Function of Scene Design, *Dramatics*, 19 (December, 1947).5-6.

Scene design involves the planning of three elements: setting, lighting, costume. Walsh tries to place these in their proper perspective with other elements of a performance by defining their functions accurately.

WARD, R. H., A Hundred Years of 'Box and Cox,' *Drama*, (Winter, 1947) 10-12.

The author describes the history of a famous farce which has been produced in one form or another almost continually since 1847.

LANGUAGE AND PHONETICS

BAIER, CLAIR, German Literary and Linguistic Publications During the War Years 1939-44, *The Modern Language Review*, 42 (January, 1947).82-122.

This is an extensive bibliography intended to give a general picture of the wartime work done in Germany, Austria, and other European countries in the field of Germanistic studies.

LOBAN, WALTER, Studies of Language Which Assist the Teacher, *The English Journal*, 36 (December, 1947).518-23.

This article lists a series of studies in written and spoken English that the author considers the outstanding contributions in the field in aiding teachers to choose content, gain perspective, and perfect teaching techniques.

MORGAN, BAYARD QUINCY, Space in Speech, *American Speech*, 22 (October, 1947).178-187.

The motivation for this study 'is found in the conviction that the most important function of language is the communication of ideas and that a more exact knowledge of the origins of our speech is likely to result in a more precise and effective use of it.' The author examines the words in our language that deal with spatial relations.

SARTRE, JEAN PAUL, The Word As Mirror, *Saturday Review of Literature*, 30 (December 6, 1947).25-26.

'To speak is to act.' By releasing words the speaker produces profound changes both on himself and his auditor. Using a semantic approach Sartre discusses the power of words.

SELLARS, WILFRED, Epistemology and the New Way of Words, *The Journal of Philosophy*, 44 (November, 10, 1947).645-660.

The writer admits a change of philosophical allegiance by the 'development of the semantic phrase of the pure theory of languages.' He argues that 'philosophy is properly conceived as the *pure theory of empirically meaningful languages*, and that pure semantics, as it now exists, is but a fragment of such a theory.'

VOEGLIN, C. F., AND Z. S. HARRIS, The Scope of Linguistics, *American Anthropologist*, 49 (October-December, 1947).588-600.

'A central interest in modern linguistics is the synchronic description of one language at a time.' The writers deal with the scope of linguistics and its current trends.

WEINBERG, HERMAN G., The Language Barrier, *Hollywood Quarterly*, 2 (July, 1947).333-337.

Weinberg discusses the difficulties met in the foreign distribution of sound films. The translator who titles these films or who dubs in dialogue 'must try to retain as much of the original flavor and meaning of the spoken dialogue as possible in far fewer words than are given the actors in their lines.'

SPEECH SCIENCE

BACH, L. M. N., AND H. W. MAGOUN, The Vestibular Nuclei as an Excitatory Mechanism for the Cord, *Journal of Neurophysiology*, 10 (September, 1947).331-337.

'Earlier observations that injury to the vestibulo-spinal systems abolished decerebrate rigidity are confirmed, but it is suggested that the initial elimination of other faciliatory structures by decerebration may also be involved, for in animals with spasticity from cerebral lesions, and in which the brain is otherwise intact, vestibular nuclear injury does not induce a flaccid state and is without effect upon phasic hyperreflexia.'

ELDRIDGE, JOHN A., Systems of Electrical Units, *American Journal of Physics*, 15 (September-October, 1947).390-397.

This is a detailed discussion of the relationships and disagreements that now obtain in the different systems of electrical units.

FITCH, V. L., AND E. W. TITTERTON, A Laboratory Oscilloscope, *The Review of Scientific Instruments*, 18 (November, 1947).821-830.

The authors describe an oscilloscope and camera that are well suited to general circuit research.

LARSELL, O., The Development of the Cerebellum in Man in Relation to Its Comparative Anatomy, *The Journal of Comparative Neurology*, 87 (October, 1947).85-127.

This presentation pays particular attention to the 'morphological features and fiber tract connections in the human embryo which previous comparative studies have shown to be fundamental in the phylogenetic development of the cerebellum.'

MATHES, R. C., AND R. L. MILLER, Phase Effects in Monaural Perception, *The Journal of the Acoustical Society of America*, 19 (September, 1947).780-797.

The experiments reported demonstrate that the 'envelope-wave shape of a complex steady-state tone is an important factor in audible perception. In particular, it strikingly influences sensations of roughness or smoothness and is related to a sensation of apparent pitch. As envelope-wave shape depends on the phases as well as the amplitudes of the components, these differences of sensation can be produced by changes in the phase alone of but a single component or group of components.' The re-

sults not only provide general substantiation of a limitation placed by Helmholtz on his phase rule, but also emphasize the importance of time factors in the phenomena of aural perception.

MILLER, R. L., Masking Effect of Periodically Pulsed Tones as a Function of Time and Frequency, *The Journal of the Acoustical Society of America*, 19 (September, 1947).798-807.

Reported on are studies of 'the masking effects of a periodically pulsed single frequency tone upon a similar wave of the same or different tone. The occurrence in relative time of the masked wave was varied over the whole period of pulse repetition. The masking is greatest when the two pulses are near coincidence, and approaches threshold as the pulse separation becomes greater.'

POHLMAN, MAX EDWARD, The Artificial Middle Ear, *The Annals of Otology, Rhinology, and Laryngology*, 56 (September, 1947).647-657.

The author describes a diaphragm-rod insert or artificial middle ear that may be used to replace an absent or diseased middle ear apparatus. Cited are the different effects of the apparatus as (a) fitted to the oval window and (b) fitted to the round window.

SCHOEPFLE, GORDON M., Interpretation of Spinal Cord Action Potentials in Terms of Volume Conduction Theory, *Journal of Neurophysiology*, 10 (September, 1947).339-347.

The writer describes an analysis of the spinal cord potentials of the cat in terms of voltage distributions in a volume conductor, with particular reference to electrical excitation of postsynaptic elements. Schoepfle interprets synaptic delay as 'a latent period to a stimulating current whose sources and sinks wax and wane temporarily, but remain relatively fixed in space.'

SMITH, KARL V., Bilateral Integrative Action of the Cerebral Cortex in Man in Verbal Association and Sensori-Motor Coordination, *Journal of Experimental Psychology*, 37 (October, 1947).367-376.

The study is based upon preoperative and postoperative tests on subjects in whom the nerve bands connecting the two cortices were cut in order to control convulsions. 'Very generally, this experiment has provided very favorable circumstances for testing the application of the principles of cortical localization and specificity and that of functional configuration and organization within the cortex in describing the physiological basis of sensori-motor integration and verbal association in man. The results favor the second principle stated, which has already been demonstrated to apply to learning of sensori-motor habits in rodents.'

STEVENS, S. S., J. P. EGAN, AND G. A. MILLER, Methods of Measuring Speech Spectra. *The Journal of the Acousical Society of America*, 19 (September, 1947).771-780.

This study compares alternative methods and devices for analyzing speech in terms of its acoustic spectra. 'Within the limits of observational error the same answer is obtained when speech is analyzed by any of three different measuring systems: (a) square-law integrator (audio spectometer), (b) linear integrator, (c) R.A.C. noise meter and Esterline Angus graphic recorder.' It was further found that 'very narrow pass bands (5 c.p.s.) reveal details in the speech spectrum not disclosed by the wider filter bands.'

TILLSON, BENJAMIN F., Musical Acoustics, *Audio Engineering*, 31 (November, 1947).31-33, 37-38.

This article, the sixth in a series on musical theory written especially for sound engineers, describes the recorded sound track.

WADDINGTON, L. E., A Slide Rule for Study of Music and Musical Acoustics, *The Journal of the Acoustical Society of America*, 19 (September, 1947).878-885.

'Musical data and numerical standards of the physics of music are readily adaptable to slide-rule presentation, since they involve relationships which are the same for any key.' This rule employs and relates several standard systems of frequency level specification.

WETZEL, W. W., Review of Present Status of Magnetic Recording Theory, Part 1, *Audio Engineering*, 31 (November, 1947).14-17, 39.

Dr. Wetzel considers the measurement of some basic properties of magnetic media and the effect of these properties on recordings. 'Part 2 will cover phases of recording, playback, and erase. In Part 3 consideration will be given to noise background, distortion, equalization and the effects of media velocity.'

THE TEACHING OF SPEECH

BRINK, LAUREN, Extemporaneous Speaking in the English Class, *English Journal*, 36 (November, 1947).474-477.

'Extemporaneous speaking is a valuable experience in oral communication—one which helps develop effective use of oral language as well as poise and confidence. It is a form of speaking whose values are great enough to merit frequent use in the English class as a means of enriching study units and giving the pupils specific training in speaking.'

DUNN, JAMES, How Now, Brown Cow? *Journal of Education*, 130 (November, 1947).257-258.

Dunn appeals for better classroom speech from the teachers. 'It is not to be denied that in our public schools the sensitive ear is often pained, not so much by the crudities of the students, who, after all, may be pardoned some lingering imperfections, but rather by the choice and master spirits, the teachers and administrators.'

EICHELBERGER, ROSA, Freedom to Speak Our Minds, *Senior Scholastic*, 51 (October 20, 1947).14-15.

A discussion of the right to speak as a basic attribute of the democratic process is accompanied by illustrative drawings.

GIBSON, HAROLD, Planning the Affirmative Rebuttal, *School Activities*, 19 (December, 1947). 121-123.

The writer offers some suggestions on how to assist the high school debater with the affirmative rebuttal.

MIEL, ALICE, A Group Studies Itself to Improve Itself, *Teachers College Record*, 51 (October, 1947).31-43.

A class in advanced study and research in curriculum and teaching examined itself to evaluate its preparation for leadership. This is a detailed report on the methodology and research techniques used to solve the problem. Discussion played a major role in the procedure.

POTTER, HELEN, 'The Co-Operative Discussion Group, *School and Society*, 66 (November 15, 1947).380-381.

Miss Potter describes how discussion was used to teach classes made too large by returning veterans.

RUSSELL, MARGARET, Children Make Recordings, *NEA Journal*, 36 (December, 1947).635.

Miss Russell describes how one teacher utilized the recorder for effective teaching in a class of small children.

SHARPE, H. S., Discussion Technique, *Practical Home Economics*, 25 (September, 1947). 414.

The writer suggests how to organize and conduct discussion groups with particular emphasis upon discussion leadership.

SHOEMAKER, C. C., Management of Group Discussion, *The English Journal*, 36 (December, 1947).508-513.

This is an outline of a planned procedure for group discussion utilizing the steps in the reflective thinking process as defined by John Dewey. Such items as phrasing the topic, gathering, testing, and interpreting facts, and leadership are the main points considered.

SOWERS, ALICE, Talk-Fests with Teen-Agers, *The School Executive*, 66 (August, 1947).28-29.

This article describes a series of teen-age forums broadcast in Florida which led to broad community guidance programs. Student problems as shown by a number of student questions were discussed by students with the aid of an expert.

TJERANDSEN, CARL, Reading for Understanding, *Adult Education Journal*, 6 (October, 1947). 174-175.

The reading of good books is suggested as a basis for an adult education group. The emphasis is upon those writers who have shaped the American tradition.

WALKER, GRACE, Choral Speech in its Relationship to Human Understanding, *Education*, 68 (November, 1947).167-174.

The writer stresses the value of choral speech in promoting a sense of unity among the participants. Illustrative material is included.

PSYCHOLOGY AND PATHOLOGY OF SPEECH

ALLEN, ROBERT M., The Test Performance of the Brain Injured, *Journal of Clinical Psychology*, 3 (July, 1947).225-230.

'This paper is a preliminary report of an investigation of the performance of fifty brain-injured patients on the Bellevue Intelligence Scale, Form 1.'

BERRY, ALTHEA, Exceptional Children with Multiple Handicaps, *Journal of Exceptional Children*, 14 (October, 1947).11-15.

A study of children enrolled in special classes in the Cincinnati Public Schools showed that placement for one handicapped child may leave other seriously handicapped children uncared for. Of 373 children in the classes for slow learners 122 had the additional handicap of defective speech and forty-five that of defective hearing. Of fifty-six children in orthopedic and cardiac classes five had hearing losses and seventeen had speech defects.

BRODY, WILLIAM, AND NORMAN J. POWELL, A New Approach to Oral Testing, *Educational and Psychological Measurement*, 7 (Summer, 1947).289-298.

This paper describes an oral test recently administered by the New York City Department of Health. Each candidate examined was observed as a participant in a group discussion and as a speaker delivering a short speech. Candidates were rated on the following factors: appearance and manner, speech, attitude toward group, leadership, contribution to group performance, and scientific approach. No exact quantitative data were presented for the evaluation of the group performance test.

BROWER, DANIEL, The Experimental Study of Imagery: 2. The Relative Predominance of Various Imagery Modalities, *Journal of Genetic Psychology*, 37 (October, 1947).199-200.

The study attempts to demonstrate the order of predominance in the frequency of imagery experiences in the various modalities through the method of verbal report. One hundred and fifty-two subjects were tested and the relative emphasis given by the subjects to their imagery experiences when rated on an introspective basis can be expressed as follows in terms of 'Most frequently reported' to 'Least frequently reported': visual, auditory, tactual, tactuo-kinesthetic, thermal, and olfactory.

BROWN, JOHN MACKENZIE, The Future of Otolaryngology, *Journal of the American Medical Association*, 135 (October 25, 1947).471-473.

Otolaryngology is becoming a specialty of both surgical and medical practice. Progress in chemotherapy, biotherapy, psychology, acoustics, and other allied fields suggests a bright future in the prevention as well as treatment of disease in the field of otolaryngology. Suggestions are made concerning future training of otolaryngologists.

CHAPIN, AMY BISHOP, AND MARGARET CORCORAN, A Program for the Speech-Inhibited Child, *Journal of Speech Disorders*, 12 (December, 1947).373-376.

A program of group speech stimulation and parent education for speech-inhibted children is described.

COOPER, EUNICE, AND MARIE JAHODA, The Evasion of Propaganda: How Prejudiced People Respond to Anti-Prejudice Propaganda, *Journal of Psychology*, 23 (January, 1947).15-25.

'This article deals with two aspects of the problem of propaganda evasion: its mechanism and its cultural basis. The first part is drawn from evidence collected in about a dozen studies of the public's response to anti-prejudice propaganda; the second part is speculative and hypothetical.'

FRIEDLÄNDER, H. F., The Recalling of Thoughts, *British Journal of Psychology*, 37 (January, 1947).87-95.

The author is interested in exploring the question: Can we think without words? The problem is approached by considering the process of recalling thoughts. Introspection is one approach. A method is also given which enables one to compare retention of thoughts which are expressed in the mother tongue with retention of those expressed in a foreign language.

IRWIN, ORVIS C., Infant Speech: Consonantal Sounds According to Place of Articulation, *Journal of Speech Disorders*, 12 (December, 1947).397-401.

This article is concerned with the infant's mastery of the consonantal sounds. It deals specifically with the progress of each consonantal sound and with the development of the classes of consonants according to the place of articulation.

IRWIN, ORVIS C., Infant Speech: Consonant Sounds According to Manner of Articulation, *Journal of Speech Disorders*, 12 (December, 1947).402-404.

This report is concerned with an analysis of the infant's mastery of consonantal sounds classified according to the manner of articulation.

KARLIN, ISAAC W., A Psychosomatic Theory of Stuttering, *Journal of Speech Disorders*, 12 (September, 1947).319-22.

The theory is advanced that stuttering is due to a combination of organic and psychological factors occurring at about the same time. The

delay in myelinization of the speech areas in the cortex is the primary basic factor. The secondary factor comes in when a child of three or four, with a delay in myelinization, is exposed to undue emotional stress and strain during the negativistic period. Such stress, acting much like a catalytic agent, brings forth stuttering.

KOEPP-BAKER, HERBERT, The Responsibility of the Speech Correctionist in the Treatment of the Cleft Palate Patient Who Has Received Surgical or Prosthetic Treatment, *American Journal of Orthodontics and Oral Surgery*, 32 (1946).714-17.

Prosthetic or surgical operations even when successful do not relieve the speech clinician of important responsibilities in the retraining of cleft palate cases. The speech correctionist, more so than the surgeon or prosthetist, is acquainted with the anatomical physiological, psychological, and phonetic nature of speech.

LINTHICUM, FRED H., The Audiometer and the Diagnosis of Deafness, *Eye, Ear, Nose, and Throat Monthly*, 26 (1947).91-2.

The audiometer can be used for distinguishing various types of deafness (e.g. receptive, conductive, presbycusis). Because the ability to analyze pure tones is centered in the cochlea while complex tone pattern recognition is a function of the cortex, the use of the audiometer results in securing only limited information.

MACLEARIE, ELIZABETH C., Suggestions for Supervised Teaching in Speech Correction, *Journal of Speech Disorders*, 12 (December, 1947). 369-372.

This paper presents tentative conclusions of the author and the speech correction staff of the Cleveland, Ohio, public schools concerning problems associated with supervised teaching in speech correction.

MATTHEWS, JACK and M. D. STEER, Growth of Speech Correction Facilities in Colleges and Universities in Indiana, *Journal of Speech Disorders*, 12 (June, 1947).169-72.

Speech correction facilities of Indiana colleges and universities in 1936 are compared with present facilities. 'The area of greatest progress has been that of the training of teachers and therapists of speech and hearing defectives.'

MORKOVIN, BORIS V., Rehabilitation of the Aurally Handicapped Through the Study of Speech Reading in Life Situations, *Journal of Speech Disorders*, 12 (December, 1947).363-368.

The life-situation method of speech reading has several advantages over traditional lip-reading techniques for persons who have had auditory speech patterns before partially or completely losing their hearing.

MORRIS, D. W., The Speech Sciences and Other Educational and Community Functions, *Journal of Educational Research*, 40 (1947). 608-14.

Speech is a complex activity and as a result many specialists are interested in problems relating to speech. Because so many specialists are working in the general area of speech sciences, it is imperative that all workers seek broad understanding and close cooperation.

NEWBY, HAYES A., Group Pure Tone Hearing Testing in the Public Schools, *Journal of Speech Disorders*, 12 (December, 1947). 357-362.

On the basis of tests administered to 1200 subjects from the second through the twelfth grades, the Reger and Newby group pure tone test appears to be superior to the group phonograph speech audiometer as an efficient screening device.

PALMER, MARTIN F., Studies in Clinical Techniques: 2. Normaliziation of Chewing, Sucking and Swallowing Reflexes in Cerebral Palsy: A Home Program, *Journal of Speech Disorders*, 12 (December, 1947).415-418.

The home program advised for parents by the Institute of Logopedics at Wichita, Kansas, is reproduced together with the general home instructions given parents relative to the development of sucking and gum chewing in their children.

PHAIR, GRETCHEN MUELLER, The Wisconsin Cleft Palate Program, *Journal of Speech Disorders*, 12 (December, 1947).410-414.

This study of cleft palate cases in Wisconsin attempts to find the incidence of cleft palate births in the following relationships: to the total births in Wisconsin, to the glaciated and non-glaciated areas of the state, to the month of the year, to the age of the mother, to the order of pregnancy, to the discrepancy in age between parents, to the sex of the child, to twins in the family, to rural and urban areas, to the term of pregnancy, and to the location of the cleft. The Wisconsin program for rehabilitation of cleft palate children is briefly described.

NEWS AND NOTES

ROBERT F. RAY, *Editor*

THEY PROUDLY ANNOUNCE

At the University of Alabama: As assistants, Mrs. Joan Lynn Davis, Mrs. Paula Gregory, Mrs. Norma Moret, Mrs. Wacile Stallings, and Mrs. Donzella Young, all of the University of Alabama.

At the University of Arkansas: Miss Barbara Rundell and E. T. Starcher have been added to the Speech faculty. Miss Rundell teaches courses in Speech Correction and supervises the clinical work. Mr. Starcher teaches Speech courses and is assistant director of the University Theatre. M. Blair Hart has been promoted from instructor to assistant professor.

At the University of Delaware: The appointment of Milton Valentine of Leland Stanford University as instructor in the Department of Dramatic Arts and Speech. He will teach courses in Public Speaking and Forensics and will be in charge of debating activities.

At Idaho State College: A new president. Mr. Carl W. McIntosh, formerly head of the Speech Department, was named president after Dr. John R. Nichols resigned to accept the position as president of New Mexico State College of Agriculture and Mechanic Arts.

At the University of Illinois: The appointment of Dr. Grant Fairbanks as professor of Speech specializing in the area of Voice Science and Experimental Phonetics. Dr. Fairbanks came to Illinois at the beginning of the second semester, leaving his position as professor of Speech and as supervisor of the Speech and Hearing Laboratory and Clinics at the University of Southern California. Also three new appointments on the staff of the Illini Theatre Guild. They are: Joseph Scott, recently returned from Ohio State University, as technical director; Genevieve Richardson, formerly of Geneva College, Pennsylvania, as assistant technical director for costumes and make-up; and Henry H. Mamet, as director of Public Relations. Mrs. Lois Kerchenfaut Frederick has been appointed a clinical supervisor in the Speech Clinic. Mrs. Frederick has been serving as state speech consultant in Minnesota, Division of Social Welfare, Department of Social Security.

At Lehigh University: Two full-time instructors, Frederic Ritze and Patterson Banner.

At the Long Island College Hospital, Brooklyn, New York, the appointment of Dr. Dorothy Doob as director of the Speech Clinic. She was recently elected vice-president of the New York Society for Speech and Voice Therapy.

At the University of Michigan: The appointments of Garnet R. Garrison, formerly production director with the National Broadcasting Company of New York, and Claribel B. Baird, formerly professor of Speech at Oklahoma College for Women. Summer session staff additions of Rupert L. Cortright, professor of Speech and chairman of the Department at Wayne University, and president of the ASSOCIATION, and Winton H. Beaven, chairman of the Department of Speech at Union College, Lincoln, Nebraska.

At Northeastern University: The appointment of Edward J. Sullivan as instructor in Speech. Prior to the war Mr. Sullivan taught at the University of Michigan.

At the University of Pittsburgh: The appointment of Jack Matthews, formerly assistant director of the Speech and Hearing Clinic at Purdue University, as director of the Speech and Hearing Clinic and to teach courses in Speech Correction, Phonetics, and the Psychology of Speech.

At Stanford University: The Speech and Drama staff is to be augmented for the summer quarter by the addition of three distinguished teachers in the fields of Rhetoric, Interpretation, and Costume.

Professor Harry Caplan, head of the Classics Department at Cornell University, is coming under the combined auspices of the Classics and Speech and Drama Departments, and will give two courses: Quintilian and Roman Literary Criticism, and Greek and Roman Rhetoric and Oratory. Professor Caplan gave the latter course at Stanford in the summer of 1942.

Professor C. C. Cunningham, formerly of Northwestern University and now at San Diego State College, will offer a course in The Art of

Interpretation, and a graduate seminar in Problems of Oral Interpretation. In the absence of Professor Heffner he will also give the course, Introduction to Graduate Study.

A third addition will be Mrs. Fairfax P. Walkup who comes as a lecturer in Speech and Drama and who will assume charge of the work in Costume during Miss Opsvig's absence and offer an advanced course in that field. Mrs. Walkup has been Dean of the School and instructor in Costume in the Pasadena Playhouse School of the Theatre, lecturer in Costume at the University of California Extension Division, summer school teacher of Costume at University of California at Los Angeles, the University of Iowa, and the University of Utah. Since 1947 she has been associate professor and director of Costume at the University of Arizona.

At West Virginia University: Three new appointments. Professor Lloyd W. Welden, Sr., formerly of the University of Missouri, is now directing Debate and Forensics; Professor Martin T. Cobin, formerly of the University of Wisconsin, is the new Technical Theatre director; Professor Hugh A. Rundell, formerly of the University of Wisconsin, has been named director of Radio, and Miss Evelyn Anderson, formerly at Capital University, is the new instructor in Interpretation.

At the University of Wichita: The appointment of Mrs. Paula Nelson, as instructor in Speech, and the appointment of Professor Leslie M. Blake of the Speech Department as head of Extension Work at the University of Wichita.

ON THE STAGES

At the University of Alabama: Four plays will be presented this season. 'Juno and the Paycock,' 'State of the Union,' 'Romeo and Juliet' top the bill, and a fourth spring production will be chosen later. 'The Importance of Being Earnest' will be presented by the Barter players of Abington, Virginia, as an added season attraction.

At the University of Arkansas: The theatre season will this year include the productions of 'State of the Union,' 'Antigone,' 'Macbeth,' and 'Joan of Lorraine.'

At Kenyon College: The Dramatic Club will present 'Antigone' April 22 to 24 and 'The Taming of the Shrew' May 27 to 29.

At the University of Illinois: The Illini Theatre Guild will present 'Cherry Orchard' April 14 to 17, and 'Pygmalion' May 19 to 22. This group will present an original play in April and an original dance drama in May in its Laboratory Theatre Program. Previous presentations include 'All the King's Men,' 'The Duchess of Malfi,' and 'The Taming of the Shrew.'

At Lehigh University: The Mustard and Cheese Dramatic Group will present the 'Mikado' in four performances from April 28 to May 1. This production will be in conjunction with the glee club of the Bethlehem Moravia College for Women. Previous productions this season included 'R.U.R.' and 'Cyrano de Bergerac.'

At the University of Michigan: Dramatic productions during the first semester included 'Our Town,' 'As You Like It,' a children's theatre presentation, and two laboratory bills of one-act plays.

At Ohio State University: Under the direction of Everett Schreck and Charles J. McGaw the University Players presented six plays in their current season. The schedule for presentation in the spring includes 'Pygmalion,' 'All the King's Men,' and an original production. One-act plays directed by graduate students will supplement this series.

At St. Paul, Minnesota: On May 3, 4, and 5, the St. Paul Colleges will hold their first Annual Drama Festival. Cooperating in the undertaking are Hamline University, the Colleges of St. Thomas and St. Catherine, and Macalester College.

Shakespeare's 'Taming of the Shrew' will be presented by the Hamline Players 'Henry IV' by the Macalester College Players, and 'Twelfth Night' by the Players from both the Colleges of St. Catherine and St. Thomas.

All three plays of the 1948 St. Paul College Drama Festival will be held in the Joan d'Arc Auditorium on the Campus of the College of St. Catherine. The plays of the 1949 festival will be presented at the Little Theatre at Hamline, and those of 1950 on the Macalester College Campus.

Hilding Peterson will direct 'Henry IV'; Mabel Frey and and John Dell, 'Twelfth Night'; Ann Simley, 'Taming of the Shrew'; Jed Davis, Macalester and James Carlson, Hamline, will act as technical directors. Mary Gwen Owen, Macalester, is co-ordinator for the group.

PLANS AND PROGRESS

At the University of Alabama: The Department of Speech will move at the beginning of the spring quarter into greatly expanded quar-

ters in a temporary building. The Department has been assigned a large one-story building which is being erected to meet the specific needs of the Department. Included in these facilities will be several classrooms of varying sizes, eight offices for staff members and a departmental office, five individual clinic rooms, a large soundproof studio and recording room, and a graduate reading and seminar room.

At the University of Denver: Two programs under the supervision of Dr. Robert Harrington to aid veterans with hearing disabilities. One is in conjunction with the Education Division of the Veterans' Administration; the other, with the Medical Division of the Veterans' Administration.

At the University of Illinois: Paul Engle, member of the University of Iowa faculty, lectured on 'All the King's Men' at the University of Illinois in November.

At Lehigh University: The Radio Workshop is the newest development in a program enlarging the activities of Speech, Radio, and Dramatics. Barrett Davis, associate professor of the Department of English, is in charge. The weekly radio programs over the Bethlehem, Pennsylvania, Radio Station WGPA have had an auspicious start with members of the Lehigh faculty taking part. The title of the weekly program is 'Lehigh University Talks,' and the program follows the practice of using members of the faculty in discussion of important current topics. In addition to the 'talks' the Radio Workshop has arranged a bimonthly radio dramatic program with members of the Mustard and Cheese Club, a dramatic society, furnishing the actors, technical sound-effect men, and announcers. Original drama scripts, by students and faculty, are used for this part of the broadcast schedule.

At the University of Michigan: Lennox Robinson, Director of the Abbey Theatre of Dublin, Ireland, who is in the United States for the year, and S. I. Hayakawa, general semanticist and author of *Language in Action*, delivered addresses at monthly assemblies of the Department of Speech during the first semester. Professor Richard D. T. Hollister, who has been a member of the staff of the Department of Speech since 1902, will retire this year.

At Pacific Union College: Professor Ted W. Benedict, head of the Speech Department, calls attention to the following statement addressed to resident psychiatrists at the Menninger Clinic. One final comment might be added with regard to a feature of our training program which is relatively unusual. Psychiatry, above all other branches of medicine, requires skill in verbalization. Things must be explained to patients and to patients' relatives and to other physicians. It is amazing how many physicians are inarticulate in private conferences as well as in public appearances. To the end of increasing their skill in verbal communication we believe it desirable to include in the training of every psychiatric resident some instruction in English composition and in public speaking. That psychiatrists are so often accused of talking mumbo-jumbo is not so much because psychiatrists know so many technical words and phrases as because they are inept and unskilled in the clearly enunciated use of simple, explicit English. This deficiency we should attempt to correct, belated though such instruction may be!—*Bulletin of the Menninger Clinic*, 2 (1947).80.

At the University of Virginia: The University will inaugurate this summer a Study Center in Drama and Speech under the direction of the School of Speech and Drama. The expansion in Drama and Theatre is the result of a request for such a center from the Virginia Drama Association. Five courses in Drama and Theatre and three in Speech, two of them in Advanced Speech Correction, will be added to the usual offerings of the school in the summer quarter, making seventeen in all. Six major dramatic productions, including one outdoor performance, will be staged. Special lectures, a trip to Williamsburg to attend a production of the pageant-drama, 'The Common Glory,' and other features are planned. An increased instructing and directing staff necessary to provide the augmented program will be drawn from other institutions as well as from the University.

At the University of West Virginia: The Council and Faculty of the Graduate School have approved the proposal to offer a Master's degree in Speech. The Department now offers thirty-six graduate courses in five different speech fields. The first candidates for the Master's degree will be presented next June.

At the University of Wichita: A Wired Wireless (Radio) Station has been set up on the campus, and seven new courses in Radio instituted. The first Master's degree in Radio Audience Research has been granted to Phillip J.

Mohr now on the staff of Ohio State University. The new campus station offers programs three hours daily by Speech Department students under the direction of Don Williams.

ABOUT THE MEETINGS

The Eastern Theatre Conference was held at the University of Delaware on October 18 and 19, 1947. Two hundred and fifty delegates, representing fifty-three theatre organizations in the seaboard states met to discuss community theatre, university theatre, secondary school theatre, acting, radio, new plays, children's theatre, and stage lighting. In keeping with its theme, 'One Theatre,' the event was jointly sponsored by the University Dramatic Center and the Delaware Dramatic Association, and was endorsed by the National Theatre Conference, the American Educational Theatre Association, and the National Thespians. Among those present were Colonel C. Lawton Campbell, chairman of the Board of ANTA; Alexander Kirkland, New York and Hollywood actor; producer Theorn Bamberger; Clarence Derwent, president of Actor's Equity; Rosamond Gilder, secretary of AMTA and editor of *Theatre Arts;* George Freedley, drama critic; Robert Breen, actor and director, executive secretary of ANTA; Henry Butler, also from ANTA Headquarters and formerly assistant director of the Theatre Department at Shrivenham American University; Warner Watson from the Experimental Theatre in New York; Arthur Cleetingh, head of the theatre at Pennsylvania State College and a member of the National Theatre Conference; Dina Rees Evans, director of the Heights Players in Cleveland and of the Cain Park Municipal Theatre; Richard Gage, director of the Harrisburg Community Theatre; Jack Neeson, a former Artist-in-Residence Theatre Fellow at Leland Stanford University and now a director in the theatre at the University of Georgia; and N. B. Fagin, director of the Johns Hopkins Playshop. The group unanimously passed a resolution to be sent to UNESCO urging that body to include a theatre representative in its membership. Theatre is the only one of the major arts not now represented. C. R. Kase, chairman of the Department of Dramatic Arts and Speech at the University of Delaware and board member of ANTA, presided at the conference.

One hundred and two representatives of departments of speech from twenty-six Michigan colleges met last fall at AnnArbor at the invitation of the Department of Speech of the University of Michigan. This first semester meeting concerned standards of the teaching of Speech at the college level.

On October 25, 1947, under the auspices of the Division of Services for Crippled Children, representatives of the Speech Clinics of Augustana College, Rockford College, Illinois State Normal University, and the University of Illinois met at Springfield, Illinois. A program was planned for the summer care of thirty-five to forty children at the University of Illinois. Services will include physical therapy, remedial reading, and remedial work in general classroom subjects.

The Northwestern California Dramatic Festival was held at Humbolt State College November 21 and 22, 1947. Sectional meetings concerned stage scenery, stage lighting, make-up, costuming, and radio.

On November 15, 1947 the Speech Departments of the New York Metropolitan Colleges held their second annual meeting at New York University. Sectional meetings were devoted to Drama, Oral Interpretation, Fundamentals, Public Speaking, Speech Correction, and Radio. The purpose of the meetings was to discuss the common problems faced by the speech departments in New York and to plan cooperatively for their solution. A third meeting is contemplated for next fall.

On November 28 and 29, 1947 the Fourth Annual New England Speech Conference was held at the Hotel Statler in Boston. Sectional meetings were devoted to consideration of Fundamentals, Dramatics, Speech Correction, Hearing Therapy, Speech in the elementary secondary schools, Radio courses, and Oral Interpretation.

'Communication Toward One World' was the central theme of the Seventeenth Annual Rocky Mountain Speech Conference, February 12 and 14, 1948 at the University of Denver. Principal speakers were Dr. Rupert Cortright, president of the SAA, and Dr. J. L. Moreno, director of the Phycho-Dramatic Institute.

A three-week Fine Arts Festival was held at the University of Illinois March 1 through 21, 1948. The week of March 13 through 20 was devoted to Literature and Drama. The Illini Theatre Guild's production of Kjeld Abell's 'Anna Sophie Hedvig' highlighted that portion of the festival. The Department of Speech also sponsored a showing of some of the finest modern films.

On March 4, 5 and 6, 1948 Ohio State University played host to the Second Annual Confer-

ence on Public Affairs for Students of Speech and the Social Sciences. Foreign policy toward Russia was the theme. Senator Wayne Morse of Oregon, who formerly taught in the Speech Departments of the Universities of Wisconsin and Minnesota, delivered the main address. Thirty-five schools from various sections of the United States attended the conference.

The Central States Speech Association will meet at the Congress Hotel in Chicago April 2 and 3.

The Interstate Oratorical Association will meet at Northwestern University April 22 and 23.

The Ohio Association of College Teachers of Speech will hold its spring meeting in conjunction with the Ohio College Association April 9 and 10.

Professor W. V. O'Connell, head of the Department of Speech at Northern Illinois State Teachers College, was elected president of the Speech Association of Illinois at the annual meeting of that group November, 1947.

OBITUARY

The Speech Department of New York University announces with deep regret the death of Professor Arthur Scholten. He had been ill for several weeks and passed away November 14, 1947 at the Presbyterian Hospital in New York City.

Professor Scholten was born in South Dakota and received his Master's degree at Northwestern. He joined the staff of the Speech Department in 1942 as instructor and coach of the varsity debate team. In September 1947, he became an assistant professor.

While at University Heights, Professor Scholten taught the basic course in Public Speaking and the course in Argumentation and Debate. He was sponsor of the Tau Kappa Alpha Chapter and was solely instrumental in unifying the chapter and raising its standards to new heights. During the war years he helped develop an exceptionally effective program in Public Speaking for the trainees in the Meteorological programs. As coach of the varsity debate team he carried on an extensive program of intercollegiate matches, and also supervised the broadcasting of debates over various metropolitan radio stations.

CORRECTION

In the October, 1947 issue of THE QUARTERLY JOURNAL OF SPEECH it was erroneously reported that Mr. Lloyd P. Dudley was the head of the Department of Speech at Illinois College. Professor Octavia K. Frees holds that position while Mr. Dudley is an associate professor.

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OREGON

Amanda J. Anderson, Salem Senior High School
John E. Baird, University of Oregon
Roberta B. Blomquist, Klamath Union H. S., Klamath Falls
Robert D. Clark, University of Oregon
Dorothy Clifford, Vanport Extension Center
Carl W. Fuller, Oregon State College
Charles V. Hume, Oregon State College
Leon Lassers, State Department of Education
R. D. Mahaffey, Linfield College
Roy C. McCall, University of Oregon
Frank L. Roberts, Vanport Extension Center
Earl W. Wells, Oregon State College
Kenneth Scott Wood, University of Oregon

PENNSYLVANIA

Frank P. Bakes, University of Pennsylvania
James J. Barry, University of Pittsburgh
Paul R. Beall, Pennsylvania State College
C. C. Bender, Pennsylvania State College
Patterson D. Benner, Lehigh University
Esther K. Black, Geneva College
Abigail C. Boardman, State Teachers Coll., Indiana
Judith Bottoefsen, Devereux Foundation
C. Cordelia Brong, Pennsylvania State College
Irwin Brown, Temple University
Janette M. Burns, State Teachers College, Slippery Rock
Elrick H. Caughey, Geneva College, New Brighton
Robert L. Clark, Carnegie Institute of Technology
Ruth Curtis, State Teachers College, Lock Haven
H. Barrett Davis, Lehigh University
Miriam Joy Detweiler, Uniontown City Schools
John Dolman, Jr., University of Pennsylvania
Robert W. Ensley, State Teachers Coll., Indiana
Phyllis Marshall Ferguson, Pennsylvania College for Women
Ruth R. Haun, University of Pittsburgh
Genevieve Heagney, Sharon
Thelma M. Hoehl, Charleroi
Gordon F. Hostettler, Temple University
Armand L. Hunter, Temple University
Helen Irwin, Seton Hill College, Greensburg
William P. Jenkins, Children's Hospital of Pittsburgh
Alice Johnston, State Teachers Coll., Bloomsburg
David P. Kaplan, Temple University
Ellen Kauffman, Abington Township Schools
Jack Matthews, University of Pittsburgh
George A. McCalmon, Carnegie Institute of Technology
Harold E. Nelson, Pennsylvania State College
Joseph F. O'Brien, Pennsylvania State College
William H. Olson, Bradford Senior High School
Georgiana Peacher, Veterans Administration, Philadelphia
John B. Roberts, Temple University
George Walter Ross, Allegheny College
Clayton H. Schug, Pennsylvania State College
Edith Warman Skinner, Carnegie Institute of Technology
William S. Tacey, University of Pittsburgh
Ruth Sidney Taschman, University of Pittsburgh
Mildred Beard Wertz, Pennsylvania State College
Buell B. Whitehill, Jr., University of Pittsburgh
Harold P. Zelko, Pennsylvania State College
Joe Zimmerman, Temple University
M. Thelma Zutavern, Devereux Schools

RHODE ISLAND

Spencer Davis, Rhode Island State College

SOUTH CAROLINA

Hazel B. Abbott, Converse College
Frances M. Bailey, Women's College of Furman University
Margaret K. Buquoi, Winthrop College
Norvel T. Daniel, The Citadel
Kenneth R. Erfft, Furman University
Robert H. McLane, Greenville Senior High School

SOUTH DAKOTA

Charlotte Bradshaw, Kimball Consolidated H. S.
Alphus R. Christensen, S. Dakota State College
Kim Giffin, University of South Dakota
Elbert W. Harrington, Univ. of South Dakota
Lavina J. Humbert, Black Hills Teachers College
Harold M. Jordan, Sioux Falls College
Warren M. Lee, University of South Dakota

TENNESSEE

Josephine Allensworth, Memphis City Schools
Rebekah Marion Cohen, Central H. S., Memphis
Betty May Collins, Memphis Tech. High School
James H. Egbert, University of Tennessee
Cecil E. Hinkel, University of Tennessee
John Edward Lantz, Vanderbilt University
Connie McAdams, Vanderbilt University
Judith Mayes, Cumberland University
David C. Phillips, University of Tennessee
Thomas E. Poag, Tennessee Agricultural and Industrial State College
Earl Hobson Smith, Lincoln Memorial University
Paul L. Soper, University of Tennessee
George Totten, Southwestern College
Lillian W. Voorhees, Fisk University

TEXAS

Amy V. Allen, Texas State College for Women
M. Elton Abernathy, Texas State Teachers Coll.
Earl C. Bryan, Texas State College for Women
Eleanor Chase, Texas State College for Women
Jack P. Clark, College Station
Doyle Virginia Cockrell, San Antonio Vocational and Technical School
Wilhelmina G. Hedde, Adamson H. S., Dallas
Catherine Salter Hill, Jefferson Davis H. S., Houston
Sara Lowrey, Baylor University
William A. Moore, West Texas State College
Jym Motheral, University of Texas
Annah Jo Pendleton, Texas Tech. College
Edward L. Pross, Texas Christian University
Bruce Roach, University of Texas
Thomas A. Rousse, University of Texas
Theodore Skinner, Texas A. & I. College
Harley A. Smith, St. John's School, Houston
Ellen McCarter Stewart, Ellen McCarter Stewart Speech School, Houston
C. Horton Talley, Texas St. College for Women
Crannell Tolliver, West Texas State College
Howard W. Townsend, University of Texas
Jesse J. Villarreal, University of Texas
Jack H. Walker, West Texas State College, Canyon
John N. Watson, Texas Christian University